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ABSTRACT

This issue of Kaleidoscope, a magazine devoted to the exchange of ideas among schools and teachers in Massachusetts, describes 50 arts and humanities K-12 projects. These projects illustrate the premise that if the arts and humanities are to have their needed impact on a child's growth and development, they must not be treated as superimposed programs, cultural enrichment, or peripheral subjects but must be interwoven with existing curriculum structure. Centering on one or more of the arts, the programs interrelate all of the arts as a body of knowledge, or integrate the arts, into various subject areas. Some are worked out within the normal school budget while others have special funding. All aim at the simultaneous strengthening and expansion of the affective and cognitive areas of learning. "Creating Imaginary Worlds" proposes that eighth graders use their imaginations as they construct, read about, and write about "other worlds." In "Tribal Rhythms" a cooperative artist's group works with teachers and school children in recreating the basis of a ritual society through music and mime. To facilitate communication about these programs, Kaleidoscope includes addresses of contact teachers and write-in forms for new projects. The projects are indexed by city, grade, and subject. (JH)

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Kaleidoscope 12

Special Issue: Arts and Humanities
Late Fall 1974

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Kaleidoscope 12

Special Issue: Arts and Humanities
Late Fall, 1974

Edited by

Beverly W. Lydiard

with

Natalie Norton

Education Specialist, Arts and Humanities

Commonwealth of Massachusetts

Department of Education

Division of Curriculum and Instruction

Bureau of Curriculum Services, E.S.E.A. Title III

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Introduction

Many educators view the arts and humanities as a vehicle which not only fosters aesthetic growth and maturity, but also expands and strengthens cognitive skills. It is the recognition of this unique quality which has resulted in a rapid acceleration of interest in incorporating arts and humanities into curriculum structures.

More and more schools in Massachusetts, as in other states, are now utilizing one or more of the arts in their programs. The reason for this interest is the rapid growth of technology in our society which is causing man to lose touch with himself, his environment and his values.

The concern for this human condition has stimulated philosophers, phychologists and educators to seek alternative solutions which will enable man to reestablish his identity and regain control of his environment. The arts and humanities provide one solution to this dilemma.

If the arts and humanities are to have any appreciable impact on the child's growth and development, they must not be treated as superimposed programs, cultural enrichment or peripheral subjects but must be interwoven with existing curriculum structure. Arts and humanities should not be studied; they should be explored. They should not be considered "play", but legitimate channels of communication. They should not be read about; they should be lived.

It is fitting that KALEIDOSCOPE, a magazine dedicated to the exchange of ideas among school systems in Massachusetts, should devote a special issue to this very important subject. The purpose of KALEIDOSCOPE 12 is not to set standards or to evaluate programs, but to present a diversity of approaches to the arts and humanities.

Many programs included in this issue are one dimentional in design – that is, oriented around one area of the arts, while others are multi-dimensional, including more than one area. Some of the programs interrelate all the arts as a body of knowledge, while others integrate the arts into various subject matter areas.

Several programs have been in existence for several years, while others have only been in operation several months. No matter what approach is used, no matter how long a time the program has been in operation, the goals of all the programs in KALEIDOSCOPE 12 are similar, namely, the simultaneous strengthening and expansion of the affective and cognitive areas of learning. This process, known as confluent education, provides the student with a more stimulating and meaningful educational experience.

KALEIDOSCOPE 12 brings an opportunity for its readers to explore, to inquire, to challenge, to change. A dialogue has begun!

Beverly Lydiard and Natalie Norton

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How to Use Kaleidoscope

Get in touch with the Information Contact, if you feel a particular program has merit, or if you wish to visit a school or a classroom. These people are happy to share their experiences and welcome visitors. At the back of this magazine are a Subject Index (page 57), a City, Town, and Region Index (page 58) and a Grade Level Index (page 59).

If you wish to submit an article for a future issue of KALEIDOSCOPE, please use the Lead Report Form on page 61. (We accept articles from Massachusetts only.) You may add your name to our mailing list by filling out the form on page 60 and returning it to us. There is no charge for this publication.

Distribution

KALEIDOSCOPE 12 has been distributed to superintendents and principals of all Massachusetts public and non-public schools (pre-school through grade 12), education schools of all colleges and universities in the Commonwealth, local presidents of the Massachusetts Teachers Association and the Massachusetts Federation of Teachers, school committee chairmen, education editors of the mass media, local education chairmen of the League of Women Voters (in Massachusetts), all other state Departments of Education in the United States and E.S.E.A. Title III coordinators nationwide. Total circulation is 15,000.

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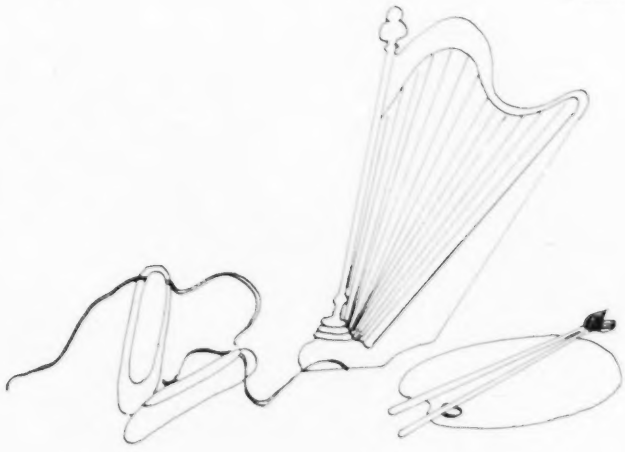
"... art means more than the resuscitation of the past: it means the free and unconfined search for new ways of expressing the experience of the present and the vision of the future."

John F. Kennedy



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I. RELATED ARTS

"All the arts are brothe
each one is a light to

rts are brothers;
e is a light to the other."
Voltaire

1. Tribal Rhythms

HARTWELL, SMITH AND BROOKS SCHOOLS, Lincoln 01773
Superintendent: Daniel S. Cheever
Reported by: Curtis Jones
Information Contact: Curtis Jones, Curriculum Consultant, Cooperative Artists' Institute 56 Green Street, Cambridge 02139 617-876-1209
Administrative Contact: William Warren, Principal, Hartwell and Smith Schools, 617-259-9402
Program took place: September 1973 - June 1974
People involved: 800 students
Extra costs: $17,500 for personnel and $1500 for materials
Source of funds: HEW Intra District Transfer

During the academic year of September 1973 through June 1974, each class in the Hartwell (k-3), Smith (4-5), and Brooks (6-8) schools experienced TRIBAL RHYTHMS: nine activity sessions organized and conducted by the Cooperative Artists' Institute, a collaborative of artists and educators. Special workshops were also conducted for classroom teachers allowing them an opportunity to act as resource people to the curriculum consultants. Workshops also served to prepare teachers for an active role in the workshop activities.

In preparation for the general introductory workshop, Cooperative Artists' Institute curriculum consultants held planning meetings forming the program outline for the entire school year, plus a format for the introductory workshop itself. The introductory workshops were enthusiastic and well attended. The support of the administration was made clear. Principals, teachers, aides, superintendent, Cooperative Artists' Institute artists all participated.

The artists met the students through a production called "Akiwowo (the machine that Hoots)", an exercise in intergroup communication with and without words, in which several group members describe through mime, music and dance a new discovery – a railroad train. (The program was performed in the Hartwell, the Smith, and the Brooks, and was well received.)

A Cooperative Artists' Institute Curriculum Planning Workshop was held to assess feedback from teachers and students. Activity ideas were then outlined and reviewed with the classroom teacher at the teacher workshop, an enlargement of the planning committee.

These meetings assisted the Cooperative Artists' Institute curriculum consultants in formulating the TRIBAL RHYTHMS classroom workshop activities which ran from September 11, 1974 through May 21, 1974. The following were the curriculum goals:

...to offer experiences in which students, teachers, and artists in residence can have the opportunity to share the educational process together,

...to offer experiences that everyone can enjoy hopefully creating a new sense of community within and between the three schools

...to offer experiences that help individuals representing diverse cultural backgrounds to better identify the things that all people share in common,

...to offer experiences that communicate within and between cultures through the art forms,

TRIBAL RHYTHMS classroom workshop activity is an extended simulation experience concerned with the formation of a simple society among relative strangers, and with the development of an elementary culture. The goal is not to recreate the culture of any single society, past or present, but to engage participants in fundamental culture-making activities which result in their creating their own identity and common bonds.

The societal simulation progresses from sessions in which the participants meet and, lacking a common language, devise a means of communication through music and mime; through sessions concerned with developing a material environment and with creating resources for artistic expression.

Introduction to Society Ritual – Sharing of different group activities that serve to unite the group. These include: the Tribal Count, a means for accounting for who is present in the tribe; Tribal Sign, a means for creating an egalitarian atmosphere wherein each member may speak and be heard by the tribe; Tribal Symbol, may be a piece of jewelry, embroidery, whatever, made by each student based on a story of group inclusiveness, worn to identify our entire community as a singular tribe; Tribal Chant, a means of coming together as a group via rhythm, using a game from Kenya "Kon Kon Kalo"; and the Tribal Yell, usually our final activity for a workshop, is a loud verbal release that is fun for everyone! (One workshop is used to introduce these rituals; they are repeated with most every following workshop.)

The TRIBAL RHYTHMS Experience – a spontaneous improvisational, mime and music-making event designed to establish conventions for group communication. (Two workshops)

Weak and Strong – an experience in dramatic improvisation in which "primitive" players resolve conflicts over the tasks of food preparation and allocation, and discover that a group works best when the weakest member is respected and the strongest is respectful. (Three workshops)

Harvest – a movement experience in which participants assume progressive roles related to the myths and activities of agriculture, beginning with celestial observation, and culminating in the harvest of food. (One workshop)

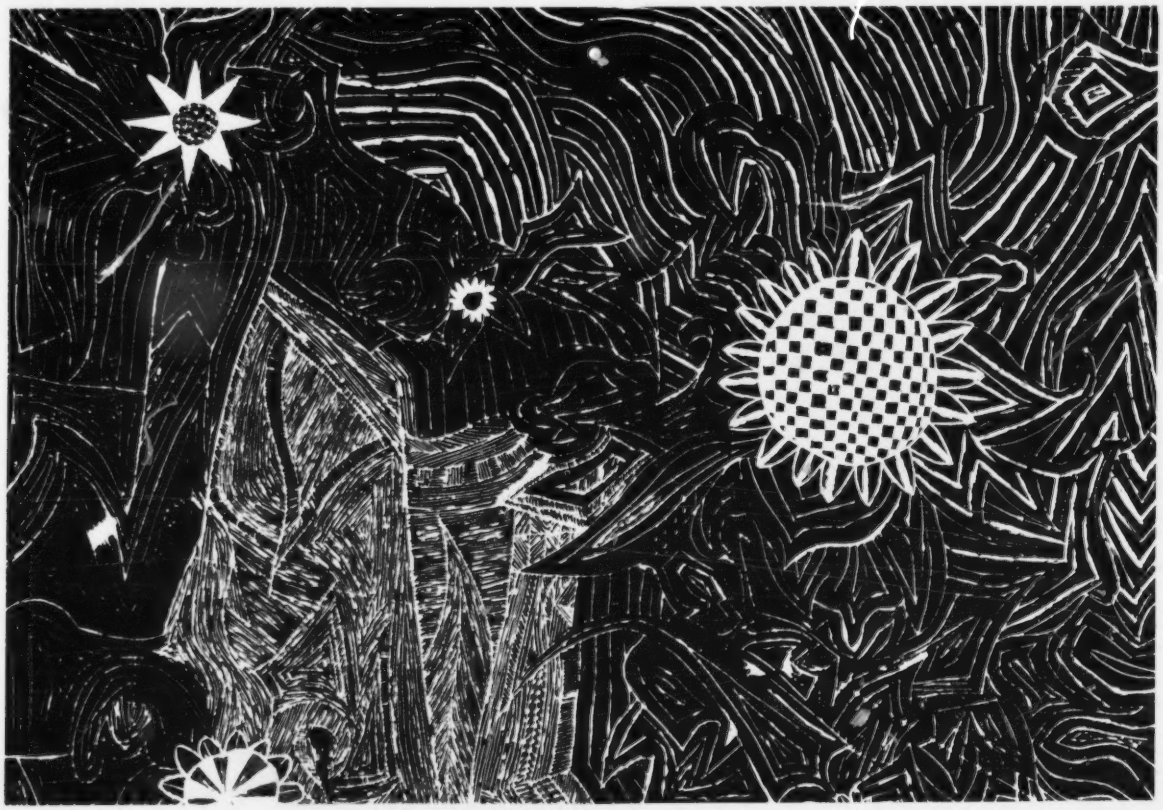
"Pandora's Box"/Visual Experience – a "happening", experiencing a cube that opens, and opens, and opens...filled with surprises, and then as a group discovering new shapes and visual possibilities through working with paints, blocks of all sizes and shapes, tape, and other materials. (One workshop)

"Blabbermouth Chief" – an introduction to sounds and voice tones. Our "primitive" tribe is now verbal, exploring our range of sounds with and without instruments. (One workshop)

The entire TRIBAL RHYTHMS workshop activities for the classroom was performed with every class, grades k-8. Curriculum consultants working with students, workshop coordinators artists, classroom teachers, aides, principals and Inter District Transfer staff improved and revised each activity during the course of the year depending upon individual student needs.

After the classroom workshops ended, society workshops began. In society workshops emphasis is placed on individual instruction, based on student interest, as artists in residence assist in the making of drums and other musical instruments, dancing, and creating visual environments, with students.

The rituals and experiences learned in TRIBAL RHYTHMS are continued in the classroom led by classroom teachers preparing their class for the Celebration, June 7th. The Celebration is a gathering of all the students who participated in the TRIBAL RHYTHMS experience for a day of music, picnic, exhibits, performances, and the sharing of our Tribal Wealth, our friendship. At the Celebration the accomplishments of the new community consciousness are realized.



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2. Visual Communications Project

PALMER HIGH SCHOOL, 24 Converse St., Palmer 01069
Superintendent: William J. Nelligan
Reported by: Thomas B. Hawkins
Information contacts: Thomas B. Hawkins, Project Director; and Charles Jan DiMasco, Project Director (413) 283-6511
Program began: September 1972
People involved: 100 directly, 50 indirectly
Extra costs: Materials – $2000-$3000 per year
Source of funds: School budget (initial outlay NDEA Title III)
Visiting policy: By appointment

The Palmer High School Visual Communications Project began as an outgrowth of the PHS Yearbook activities when student efforts produced graphically imaginative and unique publications which proved too costly to be reproduced by commercial printing houses. Therefore, to reduce costs and to bring about greater student involvement, a complete Communication Graphics Center was established in a room at PHS and was outfitted with equipment purchased through NDEA Title III. Two smaller adjacent rooms were converted for the center by students, themselves, and an existing photographic darkroom nearby was incorporated to establish a completed Communication Graphics Center.

Equipment in the Graphics Center now being utilized by students includes a 15¾ x 22½" offset press, a reproduction camera, IBM's Magnetic Tape Selectric Composer System for type composition, bindery equipment, cameras and other related photo equipment, ie. all equipment necessary to produce a publication from beginning to end.

The Graphics Center is open to all students electing to enroll in any one of the four courses offered to instruct students in the use of the facilities. Creative Graphic Arts, a full credit art oriented course meeting for one period, daily, seeks to develop concepts of design and communication through the use of the individual's imagination.

Graphic Composition, a full year, full credit course, also meets daily and gives secretarial students career training in the use of type composing equipment. Photo Offset Fundamentals is a one credit course meeting for the full year for two periods daily. This is a more intensified course for the student interested in a possible career in the printing industry. The student learns all procedures involved in preparing a design for printing as well as the operation of the offset lithographic press. All courses are student centered, with accent on individual creative expression. Students are encouraged to explore a wide variety of problem solving techniques which help them to carry through their own publication ideas from start to finish – designing, printing, binding, and distribution.

To date, work in the Graphics Center has been involved in producing materials for almost every area in the school. They have combined their ideas with their talents and abilities to produce imaginative publications in the form of:

1.) "Palmer Literary Magazine"
2.) "Panther" – the student newspaper produced jointly by English and Graphic Arts Students working in the Graphic Center.
3.) Palmer High School Graduation Programs – produced by seniors and Graphic Arts students.
4.) Music Concert Programs – produced jointly with the Music Department
5.) The Prom Programs – produced with the Junior class
6.) "School Times" – a newsletter produced jointly by the students, Palmer School Committee, and School Administrators.
7.) Basketball Programs – produced with help from the members of the basketball team.

Also, those involved in Graphic Arts have combined the efforts of both the Art Department and the Business Department, in learning the uses of type composition systems. There has also been cooperation with the Language Department and the Polish Cultural Society in the publishing of the "Palmer Polish Press," a newsletter promoting Polish culture and heritage; with the Art Museum Seminar Club to produce various printed materials. The momentum has even carried into the Adult Evening Education Program in Palmer where adults produced works of their own design from stationery to wedding invitations, cards and a cookbook.

Students have used the Communication Graphics Center in producing materials for some institutions outside the school such as reproductions for the Palmer Historical Commission and even the State Department of Education. One student designed and produced an intricately folded booklet for the 1973 Humanities Conference.

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The project in its entirety has been generally successful. The original goal to give students the opportunity to produce printed materials of their own design and to encourage creativity in these designs can easily be seen in the examples of materials produced in the Graphics Center. There have been minor problems involving the lack of adequate class time. Students are scheduled in most cases for 45 minute classes, which makes it very difficult to complete publications speedily. However, students have shown a willingness and desire to participate in the Graphics Center outside school hours.

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3. All–Arts Group

THORNTON W. BURGESS INTERMEDIATE SCHOOL, 85 Wilbraham Rd., Hampden, 01036
Superintendent: Maurice F. Heffernan
Reported by: Virginia Midyette
Information Contact: Virginia Midyette, Teacher, 413-566-3931
Administrative Contact: Emilie Steere, Principal, 413-566-3931
Program began: September 1973
People involved: 17 students, 5 teachers
Extra costs: $15
Source of funds: School budget

The All-Arts Group began when two music teachers, an art teacher, a language teacher, and a home economics teacher found themselves together on a curriculum committee. We decided to work directly with children, to do something extra for them. We had no resources and no money. Our one advantage was that the art teacher had a relative who had worked in creative dramatics. This person's advice was of great value to us in starting our group and through her we secured a good selection of books.

Our aim was to provide as many experiences as we could in all the arts, especially in combined arts projects.

Almost at random, we chose seventeen children from grades four, five, and six from the eighty who signed up. We meet on Tuesdays, after school, for about seventy minutes. The art teacher is in charge, sometimes with the help of another teacher. We began with acting-games and dramatizing poems and stories. Macbeth's Witches were popular at Halloween. We danced a "Machine" using large boxes as props and electronic music as inspiration, among other doings.

Besides our Tuesday meetings, we have had three creative dramatics workshops with guest leaders. The "Five College Moving Company", a student-faculty dance group from nearby colleges performed brilliantly for the whole school and the All–Arts Group had the opportunity to talk with the dancers afterwards.

We also made two visits to the "Gumdrop Theater", a group of young people who do improvisations at the Fine Arts Museum in Springfield. Another small group of students came from Springfield College to do ethnic and folk dancing with our group.

We are planning a trip to Springfield to experience by direct contact, Space, Time, and Architecture with an architect who is interested in working with children.

The art teacher wrote a pantomime for the group and the music teacher with the school band improvised music for each character. The children designed and made costumes using wax and dyes in a batik process. The only expense has been cloth for costumes. The Home Economics teacher was in charge of the sewing, and the boys especially enjoyed using the machines.

The group has been lively and spontaneous and a joy to work with. Our program has inspired children not in the All-Arts Group to work on plays by themselves. Most members want to continue in the group next year.

Our satisfaction has been great, our regret is that we could not provide for all children who would like to be in the group.

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4. Polyarts Team Approach K–6

WOLLASTON SCHOOL, 205 Beale St., Quincy 02170
Superintendent: Lawrence P. Creedon
Reported by: Virginia McDermott, Teacher
Information Contact: Katherine Norris, Principal, 617-472-1507
Administrative Contact: Walter Lunsman, Director of Arts and Humanities, Quincy Public Schools, 70 Coddington St., Quincy 02169, 617-471-0100
Program began: September 1972
People involved: 496 students, 3 teachers
Extra costs: $500
Source of funds: School budget

Polyarts is an arts-orientated program presented by a team of teachers, each of whom has a special competence in one area–visual arts, music and physical education. The team cooperatively plans an educational environment based on strategies and a sequence of performed objectives that provide for children's levels of development through opportunities for aesthetic and creative experiences focusing on kinesthetic, auditory and visual perception and self expression.

The team attempts to demonstrate the interrelationship of the three disciplines -- art, music, and physical education; and to explore ways to prepare for aesthetic experiences. Through the polyarts approach the learners' natural abilities are extended by involving both the affective and cognitive psychomotor domains through the use of basic concepts and skills.

The methodology for the program includes exploration, improvisation, composition and/or application. The team works collectively or individually with a group of children in the gym or classroom. The program involves pre and post activities, general core group activities and small group application through individual involvement in mini courses related to the polyarts concepts and approach.

During the polyart activities (pre and post, and core) and in the program of mini courses a child has choices and is involved in learning experiences that expand his awareness as a learner of the polyarts concepts.

The team utilizes cemmil packages, Orff instruments, stereo equipment, overhead projectors, slide projectors, films, natural and man-made found materials, balls, ropes and hoops. The team also supplies their own inventory of materials, professionally-made and teacher developed. These materials are made available to the staff at the respective schools.

5. Somerville Summer of '74

SOMERVILLE PUBLIC SCHOOLS, 81 Highland Ave., Somerville 02143
Superintendent: Urban J. D. Leavitt
Reported by: Sister Marilyn MacGregor, Director
Information Contact: Raymond Izzo, Program Coordinator, 617-666-5700 x 212
Program took place: July 1 - August 9, 1974
People involved: 196 students, grades 1-5
Extra costs: $25,895
Source of funds: ESEA Title I

The Project Summer of '74 is a six-week language arts program integrated with drama, music, dance, and art to teach reading.

The program organizes the child's experiences in art, music, language, dance, and drama into a humanities curriculum. The teachers are able to give the children a rich, multi-sensory experience in all modes of expression.

On any given day you will find:

children acting out a short play –
children painting their ideas and feelings –
a child playing a simple musical instrument –
children dancing –
children singing –
children expressing themselves in music, art, language, dance, drama –
children ENJOYING READING.

The program is structured to provide language activities to enhance reading. The children are encouraged to dictate and write their own stories and poems, label their own pictures, create their own stories for dramatic purposes and thus build and extend their functional speaking and reading.

Children model clay, cut and paste paper, act out feelings and define their body space through movement and dance, all contributing to the development of the basic psychomotor skills which provide growth in reading.

Finally the program aims at leading the children to gain knowledge of their own talents and abilities. They find that they are esteemed by others. They feel good about themselves. The formation of a valid and positive self-image promotes, indeed is essential to, progress in reading.

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6. Related Arts as a Teaching Tool

NEW BEDFORD PUBLIC SCHOOLS, 455 County St., New Bedford 02740
Superintendent: Gerard Smith
Reported by: Raymond C. Bisaillon
Information Contact: Raymond C. Bisaillon, Director of Art Education, 22 Arlington St., New Bedford, 617-995-6336
Program began: Spring, 1974
People involved: 36 students
Extra costs: None

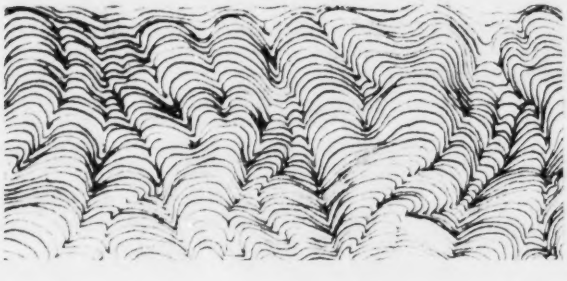
In order to introduce a related arts program, joint effort on the part of the Visual Arts Department, Music Department and Physical Education Department allowed for the planning of in-service for kindergarten teachers. Two groups of students from kindergarten classes were put through the paces while teachers observed.

The children selected colored balloons upon which they lettered their names. Movement and singing followed where slow and fast tempos evolved from the "color" song emphasis on warm and cool colors. This was followed with "Let's Dance" which the children sang while they moved about.

Cartoon time came next. Using the selected color, the children drew animal characters they wished to identify with. The art teachers, using the children's names, made huge posters of the individual animals. A parade of "animals" ensued as the children mimicked the selected animals with movement and sound.

The next phase was to make up costumes quickly (ears, tails, beaks, etc.), and once the children were costumed, a total performance of the animals on parade with a carousel was held. Following this, animal cookies and punch were served.

A listing of phonetic words – of animal names, of stories and songs about animals–was made. There was also a discussion of where these animals could be found – farm, zoo, jungle, etc. Teachers were encouraged to develop follow-up concepts and other approaches.



7. Creative Enrichment Program

EVELETH SCHOOL, Brook Road, Marblehead, Mass.
Superintendent: Robert L. Filbin
Reported by: Henry S. Dembowski
Information contact: Florence Whipple, Initiator/Sponsor, 617-631-6333
Program began: October 1973
People involved: 186 students
Extra costs: $2,500 for personnel and $200 for materials per year
Source of funds: P.T.A., Creative Arts Fund, Massachusetts Council of Arts and Humanities

Inspired by the Poets-In-Schools program operating at the Eveleth school for the past two years, the principal, staff and officers of the P.T.A. embarked upon a program of creative arts enrichment. The program, encompassing the areas of movement, poetry, puppetry and pottery, is a cooperative effort of outside consultants, community leaders, and school personnel. The following activities were included in the 1973-74 enrichment program.

Twenty weeks of creative movement and dance were conducted by consultants from the North Shore Community College and the Marblehead School of Ballet. Danny Sloane from the Elma Lewis School of Afro-American National Dance Company was guest artist. His appearance during the first and last week of the dance program helped arouse and sustain the interest of the boys in the class. The Boston Ballet Company, doing Peter and the Wolf as well as a concert by the Concert Dance Company under the auspices of the Metropolitan Cultural Alliance, rounded out the dance segment.

A natural development from the movement class was a ten week swim/gym program at the Jewish Community Center. Swimming instruction by the JCC aquatic director, was paralleled by the gym program using the Eveleth school's kinesiologist and the school's gym teacher. Children reported to the JCC in the morning and were bused back to school for the remainder of the day.

The children became involved with poetry through the Poet-In-Residence program, sponsored by the Massachusetts Arts and Humanities Foundation, Incorporated. The children were encouraged to write as well as appreciate traditional and contemporary poetry and poets.

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A representative from Education Puppet Enterprises conducted workshops in the art of puppetry. The children learned to make bottle puppets, stick puppets, and finger puppets with the final activity being the creation of a play using an originally designed puppet.

A local potter conducted five eight week workshops in clay (primarily building by hand and coil) children had the opportunity to glaze and fire all pieces.

Drama was included by homeroom teachers. Sleeping Beauty, a dramatization, was the year's culminating activity.

8. Related Arts

MUZZEY JUNIOR HIGH SCHOOL, Massachusetts Avenue, Lexington, 02173
Superintendent: Rudolph Fobert
Reported by: Louise T. Cavalieri
Information Contact: Louise T. Cavalieri, Director, 617-862-7500
Administrative Contact: Santo Marine, Principal, 617-862-7500
Date Project Operational: On going
People involved: Entire school
Extra costs: $495 per year for personnel plus materials costs which are dependent on the project in process
Sources of funds: Fund raising, arts events

Related Arts at Muzzey is a philosophical approach to the teaching of music, as well as the development of an understanding of the interdependence and relationship of the arts through field trips, workshops, labs, and assemblies. It also includes the presentation of at least one major student theatrical production.

Since the program is completely self-funded, activities vary according to the creative thinking and planning of the teachers and the availability of outside personnel.

Below are examples of activities from the past few years:

1.) Student productions: Mikado, Pinafore, Robin and Marion, and Noah's Fludde – students worked on research, design, and construction of costumes and props, also light plots, choreography, and sound.

2.) Coordinating poetry reading with original art work by students.

3.) Student illustrations of music.

4.) Assemblies on ballet, folk dancing, music of India, various music ensembles, periods in music, jazz and contemporary music, a contemporary composer showing how he uses form and compositional devices in his music, art approach to good grooming and fashion, and Faculty-Alumni concerts.

5.) Classroom and small group experiences in relating form in music to art – students creating the art, movement to music, pantomine and improvisation to music, musical improvisation and compositions by students, and making musical instruments.

6.) Workshops on dance and drama, and stage make-up.

7.) Cooperating with "Youth Concerts at Symphony" in art and reading for Peter and The Wolf.

These are a very few of the things we are doing.

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9. Project CARES
(Creative Activity to Relieve Emotional Stress)

WALTHAM PUBLIC SCHOOLS, 205 Bacon St., Waltham 02154
Superintendent: Frederick J. Stokley
Reported by: Eleanor Tahaney
Information Contact: Eleanor Tahaney, Federal Funds Coordinator, Waltham High School, Lexington St., Waltham 02154, 617-893-8050, x 364
Program began: October 1, 1974
People involved: 240 students
Extra costs: $18,735 for personnel and $1000 for materials per year
Source of funds: E.S.E.A. Title I

The Waltham Title I program, initiated in the spring of 1974, offers a unique approach to reach the goal of effective verbalization in students from grades 1-3. Operating again this year, the program utilizes two specialists – a human development specialist working through music and drama, and a creative dance specialist who works with small groups of children.

The Title I staff believe that the arts provide pathways for self-expression, emotion memory, verbal communication, imagination and problem solving. Children actively participate in structured activities such as producing plays, relating musical rhythms to speech patterns, and participating in movement awareness activities. These enable the children to communicate with one another and to succeed where they have failed in their regular classrooms.

Realizing the importance of transfer from special project to classroom, Project CARES works closely with classroom teachers, sharing ideas and program activities.

The second component of Project CARES involves live performances for all Title I children in grades K-6. An improvizational music-drama team, a mime artist and a puppeteer give performances, unique in that they actively involve all the children in the audience. Prior to each performance four aides work with Title I teachers so that all children will be prepared for the program.

Following each performance the Title I teachers, performers, students and classroom teachers work together in half-hour workshops, and follow-up activities are planned.

10. Learning Guild Teacher Training

EVERETT PUBLIC SCHOOLS, 548 Broadway, Everett 02149
Superintendent: Arigo L. Latanzi
Reported by: Barbara Hindley, Program Coordinator
Information Contact: Marc Blumenthal, The Learning Guild, Boston Center for the Arts, 557 Tremont St., Boston 02118, 617-247-2222
Administrative Contact: Frederick Gibson, Assistant Superintendent of Schools, 617-389-7950
Program took place: Winter, 1974
People involved: varying numbers of teachers
Extra costs: $1600

In the winter of 1974 The Learning Guild, a non-profit educational organization serving the Greater Boston Area, ran an extensive teacher training program through the Everett Teachers' Association which offered 16 weeks of courses to teachers at all levels in the Everett Public School system.

Workshops in Group Dynamics dealt with interpersonal communication between teachers, administrators, and parents; sessions in Environmental Art offered teachers new techniques and ideas for utilizing recyclable material in classroom projects; classes in Yoga offered participants methods for relaxation, and mind and body control for themselves and their students; and Theatre in the Classroom gave the teachers insight into the wide variety of ways that theatre (movement, acting, theatre games) can be integrated into the daily classroom routine.

The Learning Guild provided a qualified instructor, curriculum, necessary non-consumable equipment and a thorough supervision and evaluation process. Most workshop programs met once per week for one to two hours. Feedback forms were used in the evaluation and the feedback process for the Everett programs.

11. Imagination–Parents and Children Together

WORCESTER ART MUSEUM, 55 Salisbury St., Worcester 01608
Reported by: Elizabeth Densmore
Information Contact: Elizabeth Densmore, Head of Public Relations, 617-752-4678
Program Began: 1970

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People involved: Varying numbers of children and adults

Extra costs: Fees for each class, paid by participants

The Division of Education of the Worcester Art Museum is housed in the Higgins Education Wing and opened in 1970.

Classes for young people have been part of the Museum activities since 1911, and the present regular class program has been in operation since 1931, both during the fall and spring and in the summertime.

A unique program, which began in 1970, is a class for Pre-School Children with their Mothers, focusing on the art experience as introducing the child to the senses such as sight, sound, touching, and giving him new insight into the elements of the changing and growing world he lives in – and offering the mother the same experiences so that she will have the value of carrying them over through other parts of the child's life.

Each class is run on a different topic, such as "Line, Direction, Shade, Color, Value, and Proportion"; all subjects related to seeing these elements in the world around us. Variation in the classroom routine includes tours of the museum for inspiration, walks outside the museum for observation, and short movies relating to the topic of the day. Classes are made as exciting as possible; children pose in the position of sculpture to relate art to their own sense of movement, music is composition, and the "magic" of color is discovered when the miracle of orange is created by mixing red and yellow.

Mothers and children are encouraged to use imagination rather than cliches when observing their world. For instance, it is pointed out that tree trunks are not simply brown and can be represented in other colors. They are shown ways of perceiving differently. Two pieces of sculpture are observed, and the angular cruel lines of fighting cocks compared to the flowing gentle lines of a mother bird feeding her baby birds. The class discusses concepts such as how colors make them feel, or the difference between near and far (perspective).

This summer, a lively exhibit of the children's work in the summer classes is being shown in the Higgins Educational Wing of the Museum. The children's exhibit is hung, with the objectives of each class printed and included with each section of the exhibit

One particularly impressive project relating the expressive quality of pantomime to painting was done on six-foot sheets of paper. A film about mime was shown to the class, the students did pantomimes of their own, and finally each one selected a gesture to paint.

With an explanation, another part of the exhibit became very meaningful to see. This was the three-dimensional mask exhibit. The class making these studied the pre-Columbian gallery and discussed ritual and the symbolism of the objects involved. Students were encouraged to imagine rituals in which masks would be used, and to construct masks with personal myths in mind.

A few examples of the other projects described and exhibited are, "think of a word with a deep emotional meaning and construct an imaginary creature symbolizing the word", "create a collage of a flag from a country of your own invention", and "design a visual statement from a lyrical statement."

Fall and spring class schedules with varying approaches to the art experience including photography are carefully worked out by the Curator of Education and his teaching staff with various age groups in mind. The Museum's own great collections of paintings, sculpture and prints are imaginatively used with visits to the galleries to educate and stimulate the students as an adjunct to the classes themselves.

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II. INTERDISCIPLINARY/SUBJECT CENTERED PROGRAMS

"A man that has a taste of musick, painting, or architecture, is like one that has another sense, when compared with such as have no relish of those arts." Joseph Addison

12. Art and Architecture

CHELMSFORD HIGH SCHOOL, 200 Richardson Rd., Chelmsford 01863
Superintendent: Thomas L. Rivard
Reported by: C. L. Mitsakos
Information Contact: C. L. Mitsakos, Social Studies Coordinator (617) 251-4961
Program began: 1974
People involved: 80
Extra costs: None

The humanities have had an increasing impact on social studies programs in Massachusetts high schools. The new Chelmsford High School is no exception. The school offers students comprehensive interdisciplinary courses such as American Studies and Humanities and makes a real effort to integrate humanities material into many of its other electives such as Asian Studies, Modern History, and Psychology.

One of Chelmsford's unique electives is a one semester course entitled Art and Architecture in America. This course provides students with the opportunity of studying, investigating, and experiencing the major forms of art and architecture in America, past and present. Team-taught by an art teacher and a history teacher, the course also draws upon the expertise of architects and artists in the greater-Boston and greater-Lowell area.

Students analyze and have "hands on" experiences with the major concepts from art and architecture such as rhythm, texture, and color; study the development of the arts in America and look for evidence of the forms during various historical periods, and participate in a number of on-site visits for field study. Students also use their experiences in the course to develop a maxi-project that analyzes a concept or historical period in depth, examines an art or an architectural problem in the community and poses alternatives. Students are also involved in a host of other creative topics.

13. Focus: English

NORTON HIGH SCHOOL, Norton 02766
Superintendent: Maurice J. Splaine, Jr.
Reported by: Grace B. Kiernan, Peter Klin, Jane Clancy, Dolores Robbins
Information Contact: Grace B. Kiernan, Chairman of The English Department, 617-285-9801
Administrative Contact: Joseph Solmonese, Principal, 617-285-9801
Program began: September 1972
People involved: 170 students, teachers
Extra costs: $110 for materials
Source of funds: School budget

In the Norton High School English Department, several courses concern themselves extensively with audio-visual media, namely, a T.V. Production Course, and a Film Appreciation and Film Production Course. In addition to these courses, other classes are also very media oriented.

In a course called The Bible as Literature, it was found that the study of parables became more meaningful and real, when they were expressed through a contemporary medium such as rock music. Given the idea of correlating music and parable, the students were really surprised to find so much modern meaning in, for example, The Prodigal Son. Working in teams, the students divided the parable into chronological plot ideas with reflective elements found in rock songs from their own collections of records and cassettes.

Turning to another area – poetry – two different classes emphasized the use of records and the use of records and the use of videotape. A videotape titled What Is Poetry was produced by a tenth grade class. Following a one week review of the language of poetry (the kinds of poetry including theme, tone, meaning and imagery) the class produced a twenty minute videotape, showing what poetry meant to them.

They used slides to illustrate themes common in both traditional poetry and popular music. Using dramatic role playing, they also contrasted the traditional study of poetry in the classroom with poetry as they encountered it in their own lives: (e.g.) poems about sports, motorcycles, and school events.

The final result was a videotaped lesson that can be used in other classes as well as a learning experience for those students involved. The students were introduced to various techniques of television production. They also became more aware of

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the idea that poetry can be based upon their own experiences and that poetry is not always dull and old fashioned.

On the senior level, an elective course Rock Poetry allows the students to utilize their own record libraries. Several times in the course, students are asked to explore through the songs of several artists, a theme or mood of the poetic songwriter. In turn, the student then writes an interpretation of his findings. The result: students who were previous failures at thematic writing were pleased and the teacher pleasantly surprised at their success. Students then decided that they would like to compare and contrast the treatment of a similar theme in several artists. This subsequently resulted in a biography study as a means of showing environment affecting the expression of an artist.

Turning to the high school junior classes, two of these classes approached Huckleberry Finn from a videotaped lesson and a slide-taped presentation. After reading the text, one class wished to approach it from a "picture" point of view, and present A Modern Huck with students in realistic settings and actions encountering the concerns of the novel that are still relevant today. Armed with several cameras, the students utilized the local ponds and woods and even found a decrepit raft that would float. The finished product highlighted chapters from the book and surprisingly denoted a modern day Huck, quite like Mark Twain's famous character.

Another technique used in understanding and interpreting Huckleberry Finn was via the means of videotaping. The use of videotape to enhance understanding of plot and character led to a really critical analysis of the novel. To videotape scenes, the class prepared and wrote dialogue for some of the scenes. In addition, they were instructed about the uses of T.V. as well as the people who work behind the scenes of a T.V. camera – the producers, actors, technicians, and directors. The class, in turn, then chose the roles they wanted to play. After the videotaping, discussions were held concerning believability of characters versus acting out a part. Viewing themselves on T.V. also led to a discussion on the validity of the portrayal in creating a perfect image.

The instructor found that this type of presentation, particularly, in a class from low to average ability, was worthwhile. Knowing they were to be on T.V. and seen, encouraged the students to prepare the assignments thoroughly. Ultimately, this initial video approach increased class involvement, and led to a better understanding of the book.

Not only do high school classes use all types of audio-visual media, but the junior high school classes use it extensively. Media has had tremendous impact, particularly with the underachiever. When one deals with the underachiever, reading becomes the main obstacle, to the students' enjoyment and interest in the class and material. Due to the limited attention span of the underachiever, it is impossible to hold a traditional reading-question-answer period.

For this reason, a media centered reading program was initiated and took the form of various student–created filmstrips, used in conjunction with a unit involving myth and legend.

The goal presented to the students was to illustrate successfully a myth of their own choice. Each student was supplied with a specified length of blank filmstrip, colored pencils, magic markers, and a book of myths and legends geared to the reading ability of the slow learner.

Without assigning specific pages that "had" to be read (a practice that students detest) students took the initiative to become very familiar with the myth they chose. This required a close reading of the story – which, really, fulfilled the teacher's objective.

Although the finished products were not of the "highest" quality in filmstrips, students were, in a relatively painless manner, introduced to such legendary heroes as John Henry, Paul Bunyan, and Daniel Boone; and, for the first time, showed keen interest in folktales, because they had illustrated these stories, themselves.

The project also became an exercise in speaking in front of a group, for each filmstrip had to be narrated by its creator, who, in turn, had to conduct a question and answer period. Most of all, the students enjoyed the satisfaction of seeing their own creative filmstrip on the screen and in a formal showing.

As a reader can readily see, extensive use of all types of media is available to all of the classes in the Norton School System. Approaching materials from an audio-visual viewpoint brings life to a class, creates interest, and develops student skills and competence as well as student-teacher enjoyment, and the satisfaction that, in a class, a true learning experience has taken place.

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14. Non–Graded Elective English

FRAMINGHAM NORTH HIGH SCHOOL, A St., Framingham 01701
FRAMINGHAM SOUTH HIGH SCHOOL, 31 Flagg Dr., Framingham 01701
Superintendent: Albert L. Benson
Reported by: Edward Gallagher
Information Contact: John Whelan, English Department Head, North High School, 617-877-5101
Administrative Contact: Edward J. Moran, Director of Secondary Instruction, 617-872-3338
Program began: January 1971 (pilot program)
People involved: 1 department head, 1200 students, 18 teachers
Extra costs: $5000 for pilot program
Source of funds: School budget

The concept of a non-graded program started in this system in November 1967. Discussions, plans, and workshops followed, and the program was finally formulated in the summer of 1970. During the planning time all aspects of the program – how it would affect faculty, students and administration – were taken into consideration. Surveys of students and staff were also taken.

With all this data at hand, the committee wrote a program consisting of 48 courses. In November 1970 the students were allowed to select both subject and teacher. The current program offers 45 courses for students at all levels of ability in grades 11 and 12. Fifteen teachers handle these courses which are half-year and non-sequential.

The changes in the English program also allowed the development of a number of humanities electives. These attempt to integrate art, music, and English, and are taught by three teachers, one from each department. These three teachers form a teaching team and conduct classes in separate, small groups as well as all together.

One common approach in a humanities class is to study the art and music of the historical period of the literature being read. During the study of modern literature one class viewed a film, "Why Man Creates." The students then created their own projects in art (drawings, models, etc.) or music (some actually composed by the students), and then presented them to the class.

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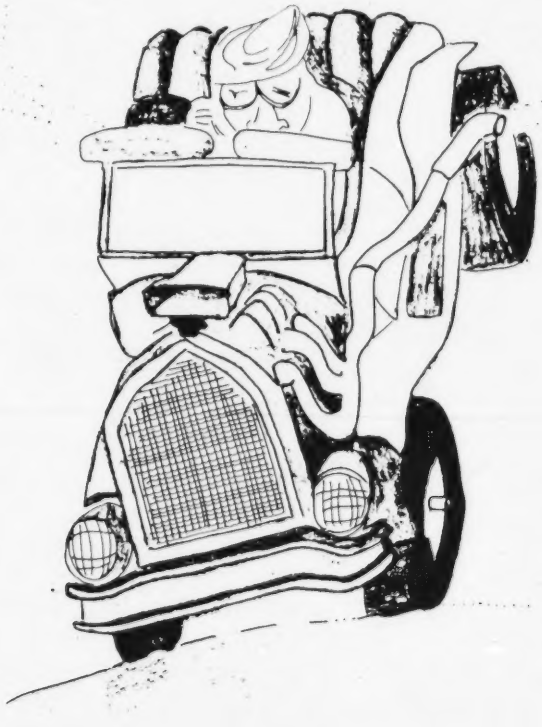

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15. Creating Imaginary Worlds

JOHN D. RUNKLE SCHOOL, 50 Druce Street, Brookline 02146
Superintendent: Robert I. Sperber
Reported by: Evelyn Lerman
Information Contact: Sally Beckerman, Acting Principal, 617-734-1111
Administrative Contact: Sally Beckerman, Acting Principal, 617-734-1111
Program began: April, 1974
People involved: 1 teacher, 50 students, 2 classes.
Extra costs: $110 for books and materials
Source of funds: Budget

Recognizing a need in the eighth graders of the school to do a unit which tapped all of their creative outpourings, and having enjoyed and been excited by the reading of "Imaginary Worlds" (Teachers and Writers Collaborative), we tried a four-week unit on Creating Imaginary Worlds. After initial discussion of what constitutes a world, utopias, dystopias, and topias in between, the unit was explained as having three components–construction, reading, and writing. They could proceed in any order, and most chose construction as their first step. Materials came from the school (paper, glue, scissors, crayons, markers, industrial arts and homemaking scraps, etc.), from the students' homes (super market packages, paper, plastic items, recycle materials), and from the Children's Museum Recycle Center, where $2.25 buys a whole bag full of exciting recycle materials from industry. Worlds began to develop, with conferencing accompanying the building and creation.

The reading component consisted of short readings of C.S. Lewis, Orwell, Vonnegut, Wells, followed by individual selection by students of their own science fiction or fantasy. A short description of what the world was like in their reading was the writing component of this part of the unit.

The writing component consisted of (choose one) a play, a newspaper, a publicity campaign, a TV show, a radio broadcast, a newscast, a collection of poetry, a fable, an essay, a short story, or whatever kind of writing a student proposed which had possibilities. Their world must be reflected in the writing.

The unit culminated in an Imaginary World's Fair for seventh and eighth graders. Students, in evaluating unit, expressed great satisfaction with their worlds and their writing based on their worlds. Some felt that reading first would have been more helpful, and we'll try that another time.

Problems included meeting in a room other than where the materials and worlds were stored, carrying all the paraphernalia, finding large enough and interesting enough bases for worlds, and translating tangible ideas into words.

16. Humanities Enriches Primary Grade Social Studies

CHELMSFORD PUBLIC SCHOOLS, 31 Princeton St., No. Chelmsford 01863
Superintendent: Thomas L. Rivard
Reported by: C. L. Mitsakos
Information Contact: C. L. Mitsakos, Social Studies Coordinator (617) 251-4961
Program began: 1968
People involved: 2500 students
Extra costs: None

Since 1968 primary grade teachers in the Chelmsford Public Schools have been working with a social studies program based on the work of the University of Minnesota Project Social Studies Curriculum Center. This innovative program has been extensively revised and is known commercially as The Family of Man Social Studies Program. The Family of Man is an inquiry oriented, interdisciplinary, multi-media program that is designed to help children learn how to be both nation-minded and world-minded. Through a series of family and community studies based on cultures from around the world, The Family of Man develops an understanding and appreciation of human behavior; inquiry, geographic, and data-gathering skills; and concepts and generalizations from the social sciences.

Because of its heavy intercultural dimension, the program makes extensive use of the arts and humanities to develop its objectives. A visitor to a primary grade classroom in Chelmsford might find children studying the art work of Russian children to make some inferences about Russian family life or listening to and singing some songs by Tony Saletan that describe the services that peddlers provided families in early New England.

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Teachers use the poetry of Pushkin and the rhythm plays of the Ashanti to introduce the concept of cultural universals and the art forms of the various peoples of the world. Games and dances take on a new meaning as children engage in activities such as "Jan, Ken, Po" from Japan or "Kye, Kye Ku La" from Ghana or dance to "Hava Nagila" from Israel or the rain chants of the Hopi Indians and then go on to analyze their experiences, their feelings, and the kinds of inferences they can make about other people from their games and dances. The building level specialists in art, music, and physical education assist the classroom teacher in carrying out the learning activities. Children discover the universality of the arts as they develop the concept of "The Family of Man."

Three Chelmsford teachers were trained in the program during an NSF-sponsored institute at Boston University and have conducted sessions in their own school system on integrating the arts and other disciplines with the social studies program.

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17. Homestay

VAN SICKLE JUNIOR HIGH, 1170 Carew St., Springfield 01104
Superintendent: John E. Deady
Reported by: Henry F. Gagnon
Information Contact: Henry F. Gagnon, Foreign Language Teacher, 413-737-3644
Administrative Contact: John V. Shea, Jr., Principal, 413-737-3644
Program began: April 1973
People involved: 10 students
Extra costs: Approximately $32 per student for bus fare
Source of funds: Student participants

Project Homestay was devised to break away from the usual Tours to Foreign Countries where a structured schedule is followed, and where the participants always travel in groups and speak English most of the time. Homestay is somewhat different. Each participant is assigned to a French-speaking family in which a teenage boy or girl (depending on the sex of the participant) will serve as a companion and guide during the weekend that is to be spent in and with the host family.

Each participant is on his own when he arrives at his destination and is obliged to cope with a whole new way of life. He has to do his own thing so to speak. No two participants meet with the same experiences, nor do they visit the same places or do the same things. Each one visits the places he wants to see because they interest him or her. You can very well imagine the wealth of experiences the participants have to share with one another at the end of the Homestay.

Ten pupils participated in the first Homestay in the City of Montreal, Canada. My contact in that country was Gerard Arcand, a school principal. He screened the host families and assigned each pupil to a particular family, which more or less met with the pupil's expectations.

A questionaire filled out by the participants was sent to Mr. Arcand to help him in his work. On this sheet such information as the pupil's name and address, parent's name, occupation, size of family, hobbies, particular interests, places they would enjoy visiting, things they would like to do during their stay – shopping, parties, games, movies, etc. were all mentioned.

All participants were 9th grade students 13 to 14 years old and all had two years of French. A more enthusiastic group would be hard to come by. We didn't have any problems to speak of. On the contrary everything ran as smoothly as planned. The Host families were at the rendez-vous to pick up their guests when they arrived Friday night and returned them on Monday morning at St. Jean Baptiste School. All participants returned from their Homestay enchanted and ready to do it all over again, if and when they had the opportunity to do so. One shortcoming was shared by all – it was too short a stay!

The cost was about $32. for bus fare. Any additional expenses were personal and varied with each individual. All expenses were met by the participants and their families. Each participant did bring a small gift to his host family as a token of his appreciation.

The second part of the program occured when the Canadian students in each of the homes visited came to Springfield to spend a weekend with their new found American friends.

18. French for the Seventies

WORCESTER PUBLIC SCHOOLS, 20 Irving St., Worcester 01609
Superintendent: John J. Connor, Jr
Reported by: Josephine Healey
Information Contacts: Josephine Healey, Doherty Memorial High School, 617-791-2373 and Helen Davis, South High School, 617-798-0924
Administrative Contact: Eugene Applebaum, Program Director, 617-798-2521
Program began: September 1973
People involved: 50 students, 5 teachers
Extra costs: None

In these changing times, French studies limited to analysis of literary masterpieces no longer seem relevant to some students. Therefore, we have wished to broaden the scope of the study of French with the purpose of acquainting students with people from all parts of the world, who speak French. In short, we have tired to develop new attitudes toward these French-speaking groups, however different their heritage and their life-style may be from ours.

French For The Seventies is a one year program, at the fourth year level, with four mini courses: French for the Traveler, French Voices of the Black World, The Culture of French Canada, and Current Events.

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On one of these units, students have acquired a practical vocabulary for travel, and have become familiar with travel procedures and with French cuisine.

Also students have been introduced to the literary works of some outstanding black writers such as Leopold Senghor and Camara Laye. They found the reading of L'Enfant Noir delightful.

As a result of studying another mini course, the students have a better appreciation and a deeper understanding of our northern neighbor, Canada. Now our young people know what the "white niggers" have been trying to accomplish in the Quiet Revolution. Likewise, they believe that French-Canadian literature has many fascinating offerings, such as Kamouraska, and the writings of Roger Lemelin whose Famille Pouffe has been serialized on T.V. in Quebec.

The Current Events section has emphasized the importance of the contemporary French theater, the work and writings of De Gaulle, and the student unrest. As a special project, the students have published a newspaper, emulating the contents and the style of French journals.

To arouse student interest, we have utilized a variety of techniques, especially at the beginning and at the finale of each mini course. As an example, in French Voices of the Black World, the students begin the course by undergoing a test of fifty statements, true or false about the French in Africa, in Guadeloupe and in Martinique. At the conclusion of the course, the students have prepared a meal composed of native foods, and served with a background of African music.

In the study of Canada, the class has seen a movie film of French Canada, while the culminating event of the course has been a four day field trip to Montreal, and to Quebec City, a memorable experience for all concerned. Innovations like these have greatly stimulated student interest, and have embellished the course.

These four mini-courses are, naturally, conducted in French. So far, the students have been enjoying the format, and the teachers are delighted with their response to French For The Seventies.

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19. Finding Richness in the Community

GATEWAY REGIONAL SCHOOLS, Littleville Rd., Huntington 01050
Superintendent: Richard K. Sullivan
Reported by: Ellie Lazarus, Coordinator 413-667-3628
Information Contact: Ellie Lazarus 413-667-3628
Administrative Contact: Vincent Lindstrom, Coordinator of Learning Resource Center, 413-667-3628
Program began: Fall, 1973
People involved: 16 local craftspeople, all grades in the district
Extra costs: minimal
Source of funds: Grant

Crafts are just a part of the ongoing program at Gateway which seeks to enhance the students' awareness of the richness of their communities. The program began with a bang in November 1973, when at least 16 local craftspeople, almost all over sixty years of age, (often neighbors of the students) came to the school for the afternoon and evening to demonstrate their skills: buttermaking, chair-caning, maple-sugar making, crewel work, rug-braiding, doll-making, wood-whittling, candle-making, etc. The entire Learning Resource Center was filled with banjo music and wonderfully jubilant faces. Such a spirit of joy and unity! All small differences seemed to fade with the overwhelming sense of pride in the intrinsic wealth of the community–its people!!

Individual classes have been doing documentary projects of the area to provide in-depth community/school interaction. Each student in a High School Art class documented an 18th century house in his town (The Gateway district consists of seven towns in the southern Berkshires). In order to accomplish this task the student first had to learn to identify those details of a house which prove its 18th century-ness: beams, nails, hinges, floor-boards, windows, fireplace measurements, brick-size, etc. These students shared their projects with each other and with an 8th grade English class, also involved in documentary work. The work the 8th grade class was doing, however, did not relate to architecture, but to people, older residents of the community. Their projects (scrap-books, slide-shows, biographical short stories) were full of anecdotes depicting sets of values very different from their own. The sharing of these projects encouraged students to sort out their own values from the many presented to them every day, both at home and in school.

As community people spend more time in the school and as students spend more time visiting neighbors and townspeople, the rift between life at home and life at school diminishes. The mistrust that community people can feel about the school is turning into support.

20. Children and Their City

CAMBRIDGE PUBLIC SCHOOLS, 1700 Cambridge St., Cambridge 02138
Superintendent: Alflorence Cheatham
Reported by: Elizabeth A. Ricker
Information Contact: Elizabeth A. Ricker, Coordinator of Cultural Resources, 617-492-8000, x 277
Program began: July 1, 1974
People involved: 5,188 children, teachers and citizens
Extra costs: $6,989
Source of funds: Massachusetts Bicentennial Commission

Children and Their City was funded in March, 1974 by the Massachusetts Bicentennial Commission on a 50-50 basis, half of the cost of the program will come from the Cambridge school budget and half from the Commission. During the project year 4,300 children in grades 3-8 and 400 students in secondary schools will:

1. Write histories of Cambridge in five languages: Greek, French, English, Spanish and Portuguese.
2. Make and bind the books they write so there will be permanent libraries of books about Cambridge written by children for children.
3. Photo-illustrate their books.
4. Be trained on a volunteer basis to act as guides (in five languages) for visitors to the city during the Bicentennial year.
5. Make pre-recorded cassettes in five languages describing the historic sites and trails of Cambridge.
6. Conduct oral history interviews in five languages.

Teacher training workshops featuring photography, bookbinding, oral history and field trips to various parts of the city were held during the summer of 1974

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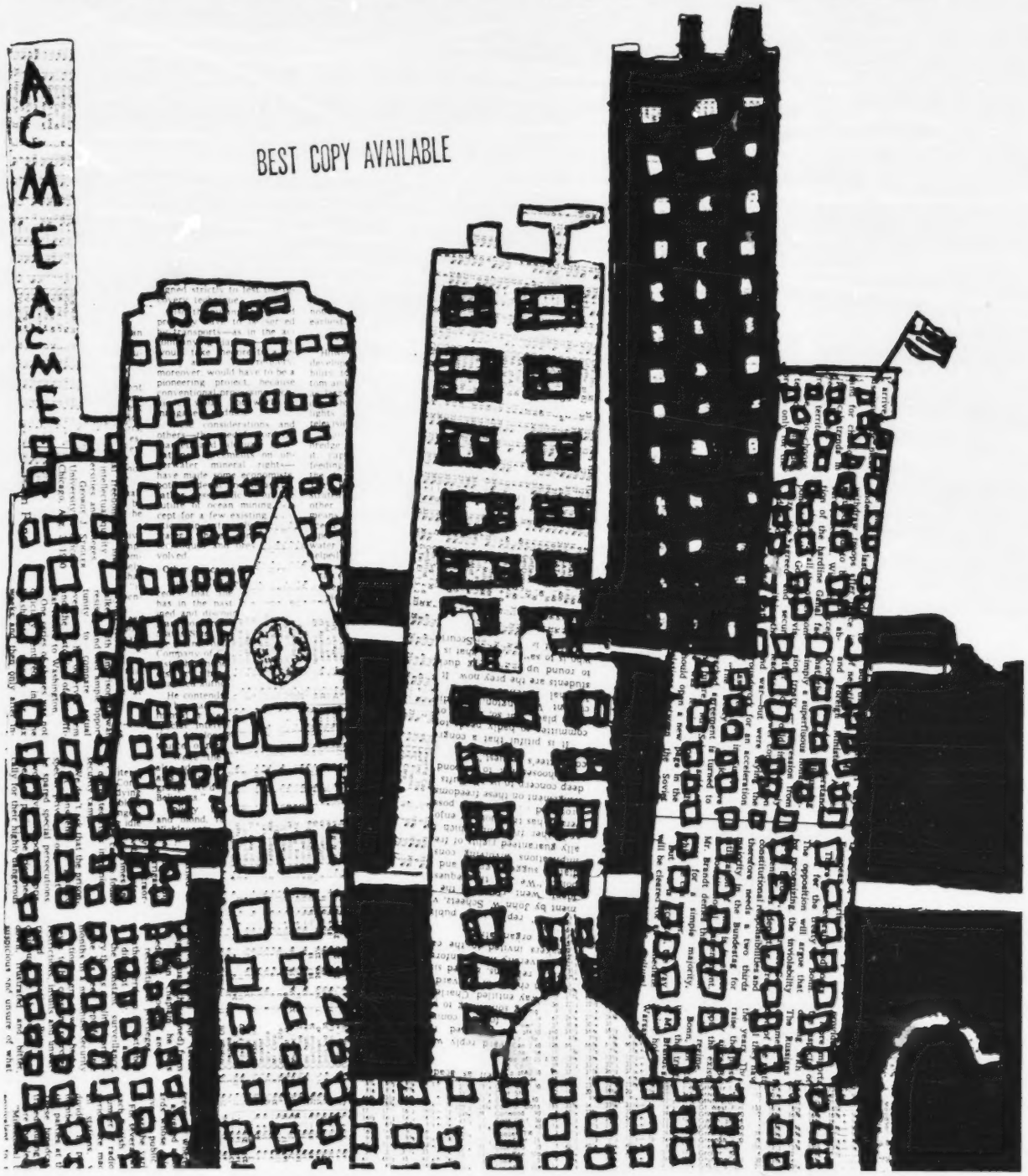
and will be continued twice during the 1974-75 school year. Photography sessions are being conducted by teachers in Cambridge trained under a grant from the Massachusetts Council for the Arts.

In the first workshop (summer, 1974), teachers have broken new ground with the production of an ethnic map of the city, and the formulation of a model for training children as guides. They have produced two slide-tapes on Cambridge, and narrative descriptions of literary trails, Black trails, and historical sites and trails.

The Cambridge Bicentennial Corporation, the Cambridge Historical Society, The Cambridge Public Library, the Cambridge Historical Commission, and Harvard University, are playing active roles in project development, as are all city agencies.



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III. MEDIA ORIENTED PROGRAMS

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"A picture is a poem without words."
Latin

21. Living English

MASCONOMET REGIONAL HIGH SCHOOL, RFD, Topsfield 01983
Superintendent: Glenn M. Fay
Reported by: Rebecca A. Fulginiti, Project Director
Information Contact: Rebecca A. Fulginiti 617-887-2323
Administrative Contact: Richard R. Dussault, Principal 617-887-2323
Program began: September, 1973
People involved: 1 teacher, 125 students per semester
Extra costs: $750 for film rentals per semester
Source of funds: school special projects fund; film rental budget

"Living English" is a Phase I English elective for grades 10-12, designed for kids who hate school. Short and feature-length films are used instead of books, to motivate students to communicate ideas through discussion and writing. Phase I electives in our department, are for the 25% of students who read below grade level and those who are poorly motivated or have problems contending with a classroom structure.

The program was developed in 1972 as an alternative, but not as a replacement, for reading courses. "Living English" was founded on the principle that students need verbal interaction about ideas within a non-threatening atmosphere. During observation of classroom discussions of reading material in which the above-mentioned students were involved, it was found that most students were reluctant to discuss for the following reasons: 1) the traditional fear that their impression of a book or story is not the "correct" interpretation; 2) the insecure position of perhaps not having grasped all the story because of poor reading comprehension; 3) a slow reading speed, resulting in the inability to keep up with the pace of discussion of a book.

With the use of short and feature films, these problems have all been eliminated. First, there is less built-in fear of a wrong answer with a film. Since all students watch the film at the same time, this puts them all at the same point of departure for discussion.

The teenagers in the group work with a number of social handicaps. Many come from a lower middle class section of the school district in a school system where money and clothes are often the key to recognition. Most are quite intelligent but possess low reading ability. There are some with perceptual handicaps, predominantly in writing. Quite a few are capable students but have managed to stay on the blacklist for years.

The "Living English" classroom represents their commitment to school. In it, they are real people who discuss mutually common problems of other real people and come to answers for themselves. They take responsibility for their actions in school because they do not want to be suspended and thereby miss class films and discussions.

"Living English" centers on five basic themes. The first is High School: what does it really mean? – a comparative look at other high schools and students through film. Beginning with No Reason to Stay, we discuss what students could do to get more out of the controlled time they must spend in school. The next film, Summerhill, presents a view of the good and bad aspects of a totally liberal school. This is followed by 16 in Webster Groves, a CBS report which shows "typical" American students ten years ago, and finally, an analysis of Fred Wiseman's documentary, High School.

The unit develops in students an interest in the whys of school, lets them analyze both the good and bad of other students' experiences, and leads them to conclude that, compared to others, their school is not all bad.

Another unit is Teenage Rebellion Against Authority – and its Consequences, including the films Juvenile Court – another Wiseman documentary; Rebel Without a Cause, starring James Dean; Truffaut's The 400 Blows; the English film, Loneliness of the Long Distance Runner; and Wild in the Streets.

A third unit is Youth Culture of the Recent Past and Present, followed by Teenage Relationships, Teenage Alcoholism and Your Life on the Line, featuring The Caine Mutiny and On the Waterfront.

Each film is viewed in class, the screening often being divided over a 3-day period.

Activities include reviewing and discussing critical scenes, with worksheets, group problem-solving of a film dilemma, general appraising of each film, and writing. In writing, students are asked to draw conclusions and offer alternatives to situations viewed. Attention is also given to spelling, sentence structure, vocabulary and grammar.

Only one classroom is needed for the project. In order to make the best use of the film rental budget, five sections of the course are taught each semester.

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"Living English" has succeeded in not only motivating constant truants to attend class but also helps those with reading problems to develop some confidence in their abilities in an English classroom. It has given them a portion of school to identify with.

The success of the program is evaluated by the project director and teacher and, also, by the students themselves. After grades are computed but before they are distributed, each student fills out a seven-page course evaluation which includes comments on each film, an analysis of methods used in the classroom and an evaluation of the teacher.

"Living English" as an interrelated media program and English course has overwhelmingly succeeded – students are viewing real life situations and responding in honest ways. They are discussing ideas intelligently. They are improving writing, speaking and listening skills. They are learning to work together. Perhaps most important, they are enjoying the process of learning in school.

22. American Humanities

LUNENBURG HIGH SCHOOL, 1079 Massachusetts Ave., Lunenburg 01462
Superintendent: William Holland
Reported by: John F. McCarthy
Information Contacts: John F. McCarthy, English Department Chairman and Herbert Fini, Social Studies Department Chairman, 617-582-9941
Administrative Contact: Richard Carey, Principal, 617-582-9941
Program began: September, 1971
People involved: 110 students
Extra costs: None

The American Humanities program was begun in September 1971 in an attempt to interest and motivate those students who were experiencing difficulties with traditional reading – based programs in English and social studies. The course is open to juniors and seniors not preparing to attend college, and functions as a combined effort of the English and Social Studies departments. Approximately thirty full-length films are shown each year, selected because of their artistic merit as films and/or their relationship to American history.

A typical weekly schedule calls for the classes to view the film together in the auditorium on Wednesday and Thursday. Friday is then devoted to a discussion of the film in regular English and Social Studies classes. Monday and Tuesday are used for the more traditional types of reading – based work in English and Social Studies.

23. Humanities Goes Multi–Media

FRAMINGHAM SOUTH HIGH SCHOOL, 31 Flagg Drive, Framingham 01701
Superintendent: Albert L. Benson
Reported by: Thomas Hamilton
Information Contacts: Thomas Hamilton, Rosalind Gittleman, Martin Kornguth, Teachers, 617-875-6131
Administrative Contact: Edward J. Moran, Director of Secondary Education, 49 Lexington St., 617-872-3338
Program began: 1972
People involved: 45-50 students, 3 teachers
Extra costs: Cost of film
Source of funds: School budget

For five years our Humanities classes have been quite traditional with the usual slide lecture, music presentation, literature analysis, and discussion techniques utilized. Responding to student suggestions that we involve them more in the classroom activities, the teaching team hit upon the idea of multi-media classroom projects.

Pursuing a general theme question, "How does the artist communicate?" we were involved with absurdist drama. Each Humanities section put on Albee's The Sandbox in class in both traditional and experimental presentations. The overhead projector and colored gels provided novel lighting arrangements. From this, it was a short step to involving the students with filmmaking, creative lighting, and tape recording of sound, music, and narration.

One group filmed their interpretation of Gregor Samsa's change in Kafka's Metamorphosis. Using a shadowy silhouette behind the actor, and jagged lines (pieces of plexiglass projected on the overhead) playing on his face, the student camera-man successfully suggested the troubled sleep that resulted in the metamorphosis of man into giant insect.

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The slide projector was used to "hang" a picture of a lady on the wall, the stereo provided background music, and the tape player supplied the pre-recorded narration and sound effects. While not a finished, polished project, the film served to open up the almost limitless possibilities for creating a special environment and experiencing such a situation.

The other Humanities sections used newspaper articles to suggest their class films. One article reported a "flight from the cities" in writing about a white exodus to the suburbs. The word "flight" suggested how an alert dramatist might create a drama using actors in bird masks for his characters. Accordingly, after deciding on a slim plot line, the students created bird masks out of cardboard, projected a slide of a sunset for background, and filmed their bird story. Tape recorded music was added later.

A third group saw absurdity in an article dealing with the state's roll call machine malfunctioning, causing the legislature to adjourn. After weighing several plot lines, the class decided to make the machine the main focus of the movie; and to show the interrelationship of machine and man they cast students in the roles of parts of the machine. The only "human" roles were those of the operator and the repairmen. Again, the overhead projector supplied lighting effects, and appropriate music was taped as background.

We found these exercises worked best in the smaller classes where everyone could be actively involved. We limited the time to about two weeks in order to keep the interest high with the juniors and seniors enrolled in Humanities.

Reactions? The students, even the shy ones, were generally willing to take part either in the visual or the sound areas, and we all learned the potential for creative expression found in multi-media.

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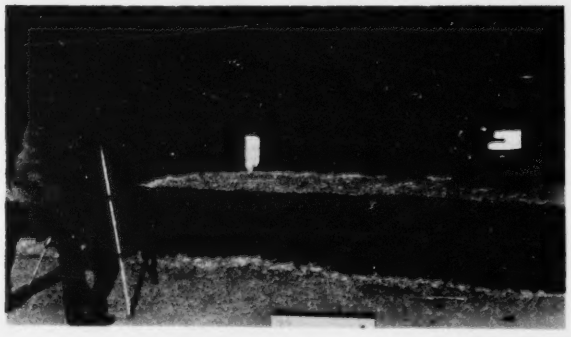
24. Lights! Camera! Action!

DRACUT SENIOR HIGH SCHOOL, Lakeview Ave., Dracut 01826
Superintendent: Christos Daoulas
Reported by: Ray Gagnon, Instructor
Information Contact: Ray Gagnon, 617-957-1500
Administrative Contact: Bruce Hutchins, Principal, 617-957-1500
Program began: September 1973
People involved: 1 teacher and 15 - 20 students per semester
Extra costs: Approximately $450 per semester for materials
Source of funds: English department budget

Lights! Camera! Action! is one of the electives offered as part of a new English elective program at Dracut. It is a one-semester course which attempts to take students from a basic study of the elements of visual composition through the use of slides, into the production of their own narrative slide sequences and/or slide-tapes, to actual Super-8 film productions. To the extent that time allows, as many other kinds of visual image study activities such as scratch film and scratch slide exercises are integrated into the course. In addition to this, some fifteen or twenty professionally-made short films are viewed and followed up with discussions and/or writing activities.

Regularly spaced throughout the semester are assignments such as reading reviews of films by well-known film critics, writing original film reviews of feature films students see on their own, sometimes comparing their views on a film with those of a critic. Once during the semester students view a feature film–this semester John Ford's "Grapes of Wrath"–and read the novel on which the film is based. Then they are asked to discuss the relationship between the particular novel and film, but more importantly, what this relationship may say about the relationship between the medium of film and the medium of print.



As for the physical arrangements and logistics of the course, it is given in a typical classroom which has been equipped with blackout shades and other media equipment.

To sum up quickly, although on a more sophisticated level the course has had to battle some rather simplistic and outmoded conceptions about film, such as the one which sees film as "primarily fun to fill idle hours". Surprisingly this was a view held by some of the students not the administrators. Enrollment in the program has nearly doubled, and new media courses are in the works, largely as a result of this initial effort.

25. Photo–Musicale

BELCHERTOWN JR.-SR. HIGH SCHOOL, Belchertown, 01007
Superintendent: John B. Curry, Jr.
Reported by: Lee Corneille
Information Contact: Lee Corneille, Director, 413-323-6941
Administrative Contact: James C. Rokas, Principal, 413-323-6941
Program began: 1972
People involved: 70 students
Extra costs: $2000
Source of funds: Performance, fund raising

Photo-Musicale is a multi-media production which coordinates color slides from ten projectors, live music from a 35-piece concert band, interpretations by a modern dance quartet and informative, inspirational commentary. It is a joint venture between the Belchertown schools and the community and involves some 70 BHS students who are studying music, photography, modern dance, drama and journalism.

The Director of Women's Physical Education at the high school directs the dancers, while the school's Music Director is in charge of the music. From the community, the Belchertown Music Crusaders, a community group organized to support the high school band, provides the liason organization for coordinating the entire program. A well-known area photographer coordinates the photographic presentation. A fund-raising committee of townspeople has also been organized to support the annual project.

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IV. MULTI–CULTURAL PROGRAMS

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"To further the appreciation of culture among all the people,
to increase respect for the creative individual...
this is one of the fascinating challenges of these days." John F. Kennedy

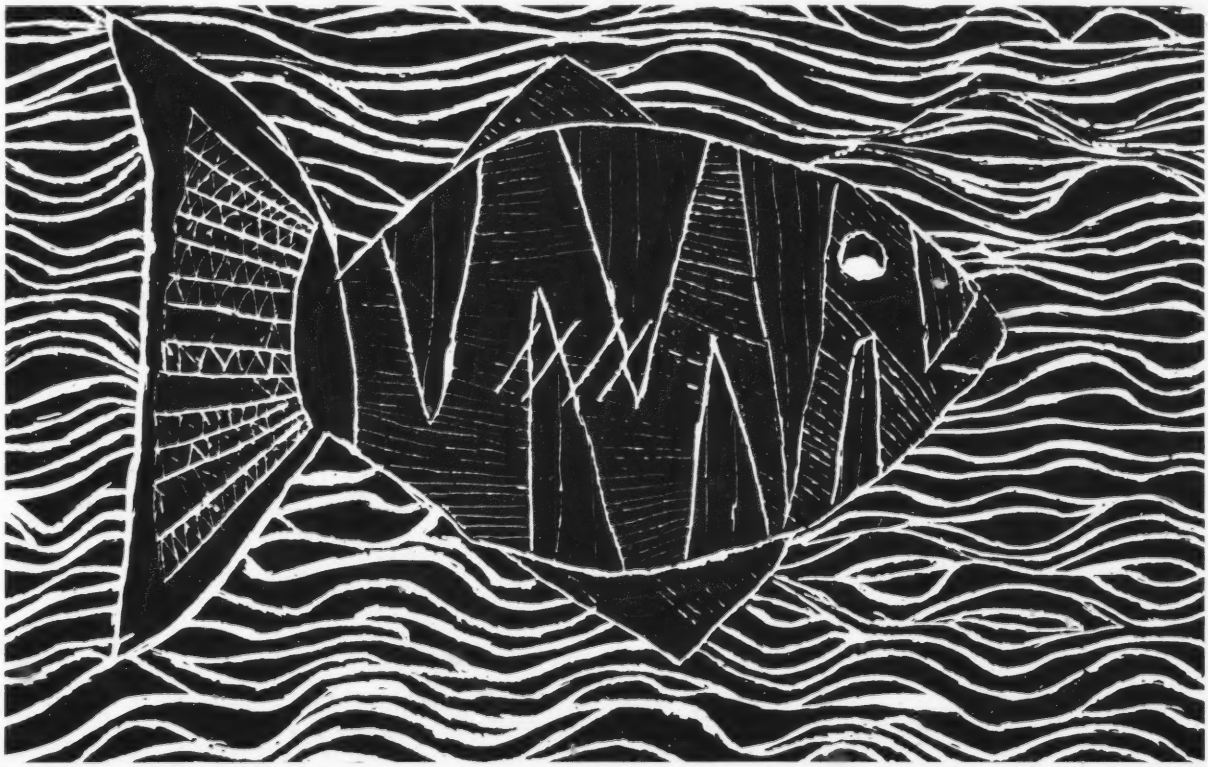
26. Project Try–Angle

IPSWICH HIGH SCHOOL, 130 High St., Ipswich 01938
Superintendent: John H. Stella
Reported by: Edward Drachman
Information Contact: Edward Drachman, Project Coordinator, 617-356-3137
Program began: February 1973
People involved: 7 staff members and 30 students from three high schools
Extra costs: covered by National Humanities Faculty

Project Try-Angle, a consortium of three North Shore high schools (Ipswich High School, Hamilton–Wenham Regional High School, the Pingree School) initiated a joint course in the Humanities in January 1974 open to students grades 9-12. These schools were aided in the development of this course by the National Humanities Faculty which sponsored "The Question of Authority" thematic project to which the three schools belonged. At a summer workshop in 1973, conducted by the NHF, the core faculty from the three schools (a total of 7) had an opportunity to plan for the course. Another workshop, held the summer of 1974 at the New England Learning Center in Durham, N.H. and sponsored by the National Humanities Faculty, dealt with "The Authority of Citizenship". It gave the core faculty an additional opportunity to plan humanities programs. It was also attended by several non-core faculty members from the Project Try-Angle schools.

The current Project Try-Angle course, called Humanities Three, utilizes an interdisciplinary approach to the teaching of the arts (including music, literature, poetry, and writing) and legal concepts stressing the dilemma of moral decision-making. Learning activities include the appreciation of the performing arts, a variety of creative writing experiences, and field work opportunities in the local community. The course is taught by faculty members from the three Project Try-Angle schools. The class is comprised of a total of 30 students from the three schools. Classes meet on Monday and Wednesday afternoons at each of the three schools, generally on a rotating basis.

This course should be seen as the beginning and current focal point of future copperative efforts among the three schools. Some spin-offs have already occurred (shared costs for films and speakers) and many more are anticipated as the consortium develops.



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27. Fine Arts

PALMER HIGH SCHOOL, 24 Converse St., Palmer 01069
Superintendent: William Nelligan
Reported by: Charles Jan DiMascola
Information Contact: Charles Jan DiMascola, Department Head, 413-283-6511
Program began: 1965
People involved: 45 students
Extra costs: None

Fine Arts is a full credit, honors, elective humanities course open to sophomores, juniors, and seniors. The course co-ordinates a survey history of the western world, art appreciation, and music appreciation as a reflection of man's creative genius. It is a cultural-academic subject starting with pre-historic man and ending in the 20th century.

Fine Arts studies and compares history, philosophy, art, music, literature, religion, politics, et . The text used is Gardner's Art Through The Ages, (fifth edition) Harcourt, Brace & World, Inc. Records, films and filmstrips are also frequently used including Civilisation by Kenneth Clark.

Library research and field trips to cultural centers are an important part of the class as are the monthly class projects and pagents. Some of these projects have taken the form of formal debates, an American Liberty Tea Tasting, an adaptation of a Greek Play (written and performed by the class), a Roman dinner, an ethnic heritage Christmas program, a re-creation of a Miracle play, etc.

Fine Arts is designed to meet the needs of:

1) The major art or music student who wishes to compliment his skills and training

2) the college-prep student who wishes to complete his scholarship preparation

3) the non-academic student who wishes to broaden and enrich his cultural background

The objectives of the course are to:

1) widen the interests of the average student

2) show the interrelation of the arts

3) demonstrate the relation of the arts to other subjects of the curriculum

4) relate the arts to the life of the community

5) acquaint the student with the highest achievements of man's creative and positive genius

6) develop a sensitivity to the aesthetic quality of art forms in order to enrich the culture of our society

7) expose the students to cultures other than their own.

28. Humanities

B.M.C. DURFEE HIGH SCHOOL, 289 Rock St., Fall River 02720
Superintendent: Robert J. Nagle
Reported by: John F. Pietruszka and Robert R. Dube
Information Contact: John F. Pietruszka and Robert R. Dube, Coordinators, 617-675-7459, 617-673-8262
Administrative Contact: Alice C. Harrington, Director of Curriculum, Administration Building, 417 Rock St., Fall River 02720, 617-678-4571
Program began: September 1970
People involved: 2 staff members, 25 students
Extra costs: $4200
Source of funds: NDEA Title III, academic year of 1971-1972; school department.

The idea of an elective humanities program was first proposed to our English Department in 1970. In an age when our youths are searching for some meaning to their existence and are questioning the values of preceding generations, our aim, the department agreed, was not so much to provide the students with answers as to help them to see both the likenesses and the differences among peoples from various cultures and to assist them in realizing both their individual identities and their participation in the universal human family. During the past year we compared and contrasted our own culture with those of tribal and emerging African peoples and of ancient and modern Japan.

With the help of a monetary grant from the federal government, we acquired a wealth of instructional tools, including but not limited to tape recorders, used chiefly for the presentation of musical selections to supplement phonograph recordings; stereo equipment: a videotape recorder and monitor, by which we have recorded ballets and plays; humanities filmstrips and hundreds of slides of paintings, sculpture, and architecture.

Through this hard and software, existing department texts of English, American, and world literature,

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materials mimeographed from other volumes, and a seminar format, we have sought flexibility in our teaching methods. Essentially, the course, which meets each Monday, Wednesday, and Friday, has become a learning experience for all of us in the class.

We have been stimulated by the lectures of our Director of Music Education, attendance at private organ recitals given by our vice-principal, the presentation of a scene from Waiting for Godot directed by the Durfee drama coach, and the presentations of various teachers within the school who have illuminated areas of their specialties.

Recently the entire student body enjoyed assemblies, sponsored jointly by the Student Union and the Humanities class, at which a professional mime from New York demonstrated his art. In addition, we have been most fortunate in securing the assistance of such specialists as a visiting professor from India who discussed and performed some of the dances of his native land, a Fall River school teacher who lectured about her personal experiences during several visits to Japan, and a special teacher of music, who conducted a participatory session on music and its relation to therapy.

Two people from South Africa, enlightened us by sharing their experiences with apartheid and their consequent struggles to resolve their moral dilemmas over that government-imposed policy. A local artist and Director of Fine Arts in the school system, demonstrated water color techniques as well as Japanese calligraphy during visits to our class, and our Director of Curriculum enriched us through her lessons on modern dance in America and her experiences as a student of the dance.

We now have our classes in one self-contained room. Formerly, when we conducted two Humanities classes, one meeting five, the other three times a week during the same period, we employed two classrooms, meeting as a group only for special activities. The stress upon us during that year points to a sizable problem that we have encountered in the program: the difficulty in overcoming scheduling conflicts in order to offer this elective to all those who want it and to allow attendance by as many visiting teachers as have expressed an interest in the program.

Despite this problem, the success of the Humanities course at Durfee has resulted in a surge of interest among the teachers of the English Department to expand some of the avenues presently explored in that course by implementing a more extensive elective program and in efforts by other departments to imitate our own creative approaches.

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29. Man and His World

PLYMOUTH-CARVER HIGH SCHOOL, Obery St., Plymouth 02360
Superintendent: F. Edward Nicolas
Reported by: Alba Thompson, Team Leader
Information Contact: Alba Thompson, 617-746-4700
Administration Contacts: Wilbert Cingolani, Principal; Paul Fleming, Assistant Principal; and Phyllis Boucher, Chairman, Social Studies 617–746-4700
Program began: 1971
People involved: 4 teachers, 100 students
Extra costs: None at initiation of project, $7000 for enrichment materials
Source of funds: Title III, and National Humanities Faculty Group for 1974-1975

Man and His World, an integrated, humanistic, conceptual approach to learning is taught by a team of four teachers and encompasses the areas of English, social studies, music, and art, with emphasis on the first two subject areas. The program, developed by a group of teachers and students meeting after school and evenings over a period of one year, was first initiated in 1971-1972 as a pilot program for low achieving sophomores. During the first year the program was operating in the high school with double period scheduling. The success of the pilot program resulted in an expansion of the program during the 1972-1973 school year.

During this time the course was offered to college preparatory sophmores and was taught at Plymouth Baptist church in order to permit full use of a stage, kitchen, informal living room, and many small rooms suitable for group activities. To provide the students with complete involvement, a triple period scheduling was used.

Man and His World, which includes-activities revolving around four major concepts, namely: environment, aggression, love and justice, has as its aims the encouragement of self-discovery, the growth of self-discipline, and the recognition of behavior patterns.

Some of the activities utilized in the unit are:

1. Field trips, i.e. visits to criminal court followed by a mock trail
2. Camera essays
3. Preparation of food, i.e. oriental food in connection with the study of the Chinese environment.
4. Experiences in using the recorder and synthesizer.
5. Camping experiences, i.e. utilizing the facilities of the National Seashore, Cape Cod.

The interest in Man and His World has spurred after school meetings of a teacher committee which is searching ways and means of extending the course techniques into other grades of the high school.

Man and His World permits the teacher and the student to come close together in a climate of mutual respect and personal warmth that cannot usually be achieved in the conventional classroom. A wide variety of individual activities and committee assignments permits the youngster to experience success rather than failure.

A recent survey was conducted using students from the three sections of Man and His World (1971, 1972, 1973). Responses from the 53 students who completed the questionnaire showed 67 percent felt that their personal academic growth in Man was greater than what they experienced in more conventional classrooms. Another 31 percent felt it was equal to the conventional classroom. Only 2 percent felt it was less growth. A healthy 72 percent said they would elect such a course again, 18 percent said they might and 10 percent said, "No".

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30. Man and His Values

METHUEN HIGH SCHOOL, 75 Pleasant St., Methuen 01844
Superintendent: Paul Zdanowicz
Reported by: Carl Stasio, Social Studies Coordinator
Information Contact: Carl Stasio, Social Studies Coordinator 617-685-4306
Program began: 1972
People involved: 1 teacher and 75 students
Extra costs: $500 - $700 annually for materials
Source of funds: School budget

The Humanities course, a one-semester elective, attempts to integrate traditional educational practice with less tradition-bound techniques.

Although there is some structured teaching, both the teacher and the students find that small group processes, directed independent study and spontaneous discussions best facilitate our examination of personal and group concerns, interests, conflicts.

The primary focus of the course is on "Man and His Values", where through the use of media, we examine contemporary values as demonstrated through film, television, art, music and literature. Also, activities in self-awareness and other-awareness help the students become more tolerant and accepting of differences, and enables them to accept not only others but themselves as well.

Field trips to museums, the theater and the symphony provide the students with the opportunity to identify those values discussed.

This is the third year of the program and student interest continues to grow. Next year, the program will move to a team approach where two staff members will be working on a continuous basis with the students, and other staff members will be brought in to further supplement the course.

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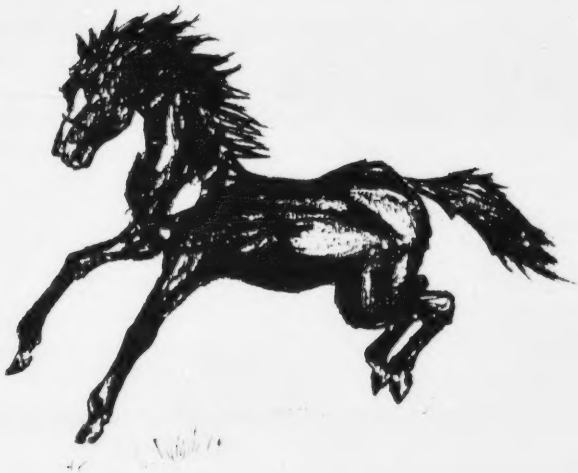

31. Family of Man

SCITUATE HIGH SCHOOL, Scituate 02066
Superintendent: Bernard McKearney
Reported by: Jed Fitzgerald
Information Contact: Jed Fitzgerald, Team Teacher, 617-545-3300
Administrative Contact: John S. Drinkwater, Principal, 617-545-3300
Program began: September 1972
People involved: 2 team teachers, 35 students
Extra costs: $1000 for contracted services, $3000 for pilot courses
Source of funds: National Humanities Faculty grant and school budget

Humanities 998 is a year's course offered to Juniors and developed through a grant from the National Humanities Faculty. It is interdisciplinary, calling on a faculty group of 12 teachers who make contributions to teaching it, and it is team taught every day by a Social Studies and an English teacher.

The course is called "The Family of Man", and it is based on the assumptions that it is important to expose students to cultural diversity, that a tentative conceptual framework is useful in helping students perceive a kind of order in this diversity, and that volunteer work in the community can be meaningful for students both in the process of learning about cultural diversity and in the commitment to responsible social behavior.

Accordingly, it provides the following perspectives: orientation toward the world, orientation within the class community, perception of the order in which mankind seems to be moving, in-depth study of one culture up close – Scituate.

Included as aspects of the course are a speakers series which brings outstanding public people to the school, a workshop series in creative arts which permits our students to work with professional dancers, musicians, sculptors, poets, and filmmakers, and many field trip experiences. In other words, in addition to dealing with the ideas of the course, we also deal with experiences, feelings, and actions in an effort to make our students more fully human and to bring them more completely into the Family of Man.

While it seemed to us elitist and therefore self-defeating to list a course entitled "The Family of Man" as an Honors course, it should be noted that because of its unusual expectations for students' creativity, service, and thought, we consider it just as demanding as any Honors course we teach, if not more so.

Humanities 972 is a sequel to Humanities 998, and it is an opportunity for a Senior to undertake Independent Study in any field of the Humanities which has special interest to him. The study is individually worked out, with a teacher-advisor, and may include a part-time job, continued volunteer service, university extension courses, reading, anthropological field work, creativity in any of the arts, or other areas suggested by the student.

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32. Using the Arts to Study Cultures

CARLISLE JR. HIGH SCHOOL, Church St., Carlisle 01741
Superintendent: Hugh M. Mill
Reported by: Robert E. Brinkman, Principal
Information Contact: Mrs. Janet Peckham, Team Leader, 617-369-6550
Administrative Contact: Robert E. Brinkman, Principal, 617-369-6550
Program began: September, 1973
People involved: 7 teachers, 124 students
Extra costs: $1050 for materials
Source of funds: school budget

Although our Interrelated Arts program has been operational for approximately eight years, we made some program changes this past year. Interrelated Arts is now presented to all seventh and eighth graders for two periods per week (one 48-minute and one 60-minute).

The program is designed to include four units of study per year with seventh and eighth graders working together on the same units. Each unit or cultural period is explored in terms of its art, music, drama and literature. For example, a study of the Elizabethan Era (one of the units covered) involves the students in reading and performing works of Shakespeare and other Elizabethan writers; listening to tnd performing Elizabethan ballads, constructing instruments typical of the period; and designing and making costumes of the period.

Similar activities are utilized in the study of other cultural periods, namely, The Age of Greece, The Dark Ages, and the Contemporary Period.

The staff includes two art teachers, two music teachers and three language arts teachers all working as a team.

Next year, our program will be expanded to eight units which will extend over a period of two years. One of these units will deal with African Culture, and we are currently seeking materials to go with this unit.

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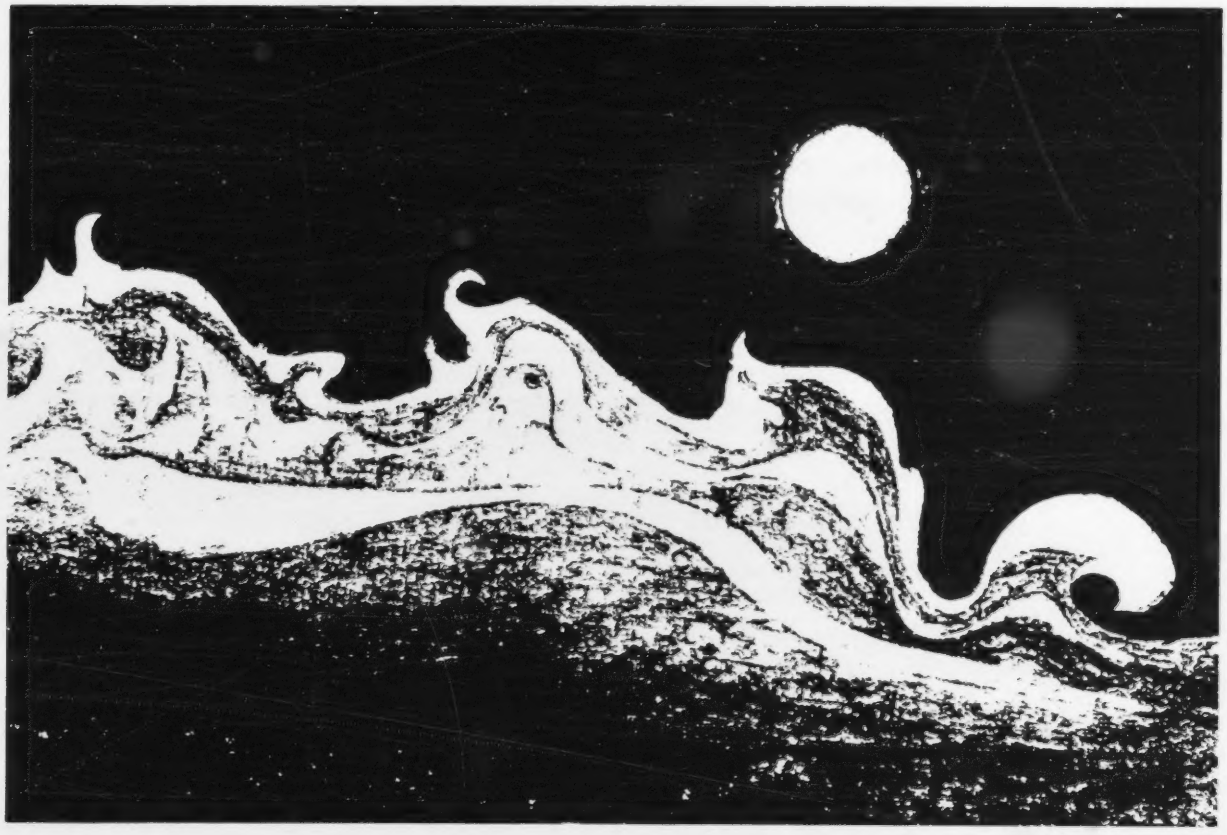

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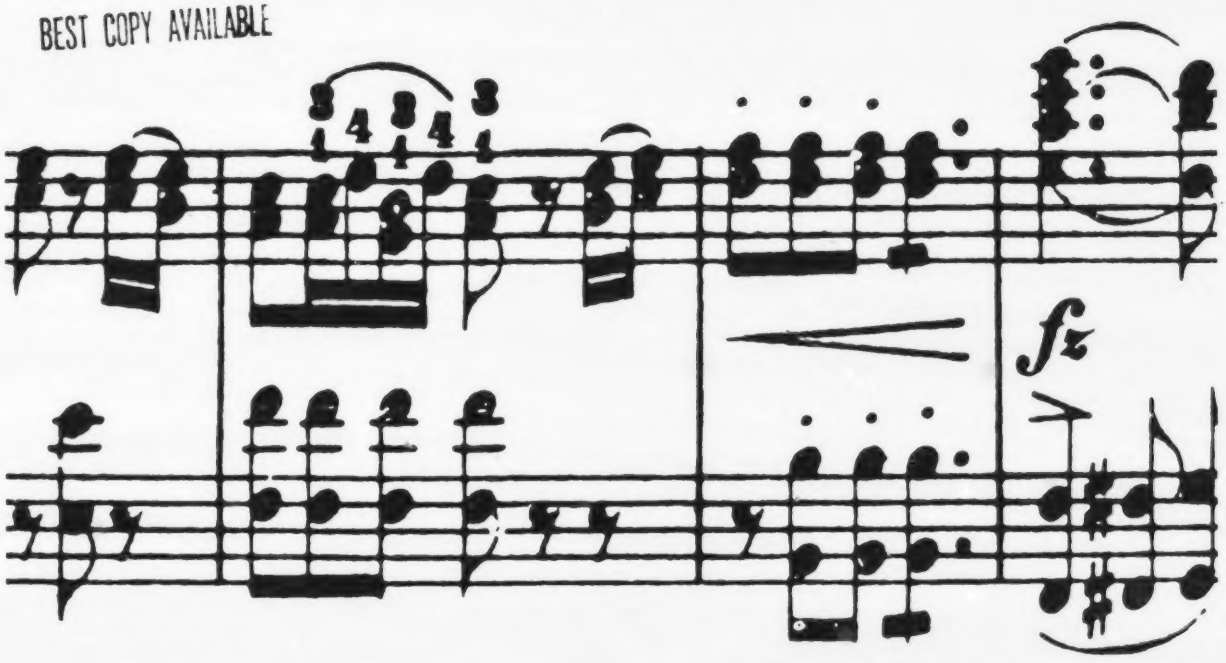
33. The Romantic Spirit

READING MEMORIAL HIGH SCHOOL, 62 Oakland Rd., Reading 01867
Superintendent: Robert S. Wells
Reported by: James L. Roth
Information Contact: James L. Roth, Co-teacher of course, 617-944-0181
Administrative Contact: Ara Karakashian, Principal, 617-944-0181
Program began: January 1974
People involved: 17 students, 6 teachers
Extra costs: $100 for materials
Source of funds: School budget

This one-semester course started as an outgrowth of a course in music appreciation entitled "The Romantic Spirit in Music", which concentrated on music of the 19th century, but included other examples by composers of similar philosophies. It was discovered that the students in this course needed background in the other arts, particularly literature, to fully understand the subject matter.

The current course is taught by a team of six: the music teacher who serves as an "anchorman"; an Assistant Principal who is responsible for the curricula in English, music, and art; two art teachers; and two English teachers. Now that the course outline is complete and the course has been taught for one term, another year we would probably reduce the team to four. The students elect the course as a major subject, receiving English credit for it. They encompass grades 10-12 and are heterogeneously grouped.

The basic premise is that the Romantic expresses himself through feeling rather than reason. Subjects which seem to appeal to the Romantic include nature, the worth of the individual, the equality of man, humanitarianism, nationalism, the supernatural, and the exotic. The course was structured around these topics, drawing from literature, art, and music.

For example, the unit on humanitarianism included short stories of O. Henry and Bret Harte, poetry of Whitman, art of Goya and VanGogh, and Beethoven's Ninth Symphony. Students are asked to do independent study on longer works or relevant subjects which interest them. One student traced references to fleas in literature after finding several references to them in various versions of Faust.

Generally the course has been successful. Faculty interest is high, and the students are easily motivated. We feel that there is a strong Romantic spirit in the world today (nostalgia, environmental concern, interest in the occult, self-expression, etc.) and the students relate well to similar expressions from the past.

There have been minor budgetary problems, as we had no specific plans for the course when the current budget was formed. However, most materials needed were available, although in several instances it meant scouring public and private libraries for sufficient copies of a work.

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34. A Study of Human Culture

FALMOUTH HIGH SCHOOL, 874 Gifford St., Falmouth 02540
Superintendent: Paul F. Olenick
Reported by: Peter L. Clark, Principal
Information Contact: A. Ruhe, M. Doyle, Teachers 617-540-2200
Administrative Contact: R. C. McKee, Humanities Coordinator 617-540-2200
Program began: September 1973
People involved: 4 teachers, 37 students
Extra costs: $40,000 for personnel, $600 for materials
Source of funds: Local

Our humanities program involves a combination of English, French, and Social Studies designed to give the student broad knowledge about and deeper insight into the cultural interdependence of many phases of life and knowledge. The background is European-American, including its Greek roots, with an emphasis on French language and culture. The course is open to all students with background in French. Students earn four credits each in English, U.S. History or Contemporary Issues, and French.

We have had an ideal situation this year with 37 students and four teachers in our pilot program in the Humanities. Meeting together and in small groups we have explored themes such as Alienation, The Government and the Governed, and Critics of Society in a broad, questioning point of view which has included the Greeks as well as Lennie Davis, the beginning of printed matter as well as the New York Times, the debate between Calvin and Luthero as well as the Gurus of 1974.

The students and teachers are working very closely so that student interest and teacher talent are matched.

35. Ceiling Unlimited

WEST JUNIOR HIGH SCHOOL, 271 West St., Brockton 02401
Superintendent: Joseph E. Killory
Reported by: Rita Lowenthal
Information Contact: Rita Lowenthal, English Coordinator, Brockton Public Schools, 50 Summer St., Brockton 02402, 617-588-7800
Administrative Contact: Joseph Plauff, Assistant Superintendent of Schools, 50 Summer St., Brockton 02402, 617-588-7800
Program began: 1967
People involved: 60 students
Extra costs: $180,000((start up costs 1967-1970)
Source of funds: E.S.E.A. Title III

Beginning in September 1967, a humanities course was established as the core of a special program for 60 gifted students at junior high school level. The program was organized on a non-graded basis with emphasis on individual research. A team of three teachers was assigned to handle the program with the West Junior High School principal serving as administrator.

The approach is eclectic with emphasis on great ideas or concepts as reflected in cultural epochs plus world literature, art, music, philosophy, history, religion, anthropology and psychology. Materials are provided by the Central Instructional Materials Center, and the EBF series is also used.

During the years in which the program has been in operation, the concepts have spread to Brockton's three other junior high schools and now may be found in programs there also.

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"Imagination is the eye of the soul." Joseph Joubert

36. Children Create Music and Movement

STEFANIK SCHOOL, 720 Meadow St., Chicopee 01013
Interim Superintendent: Sophie J. Chmura
Reported by: Gail Fei
Information Contact: Gail Fei, Music Resource Specialist, 413-592-6111 ex. 68
Administrative Contact: Stanley P. Matras, Principal, 413-592-6111
Program began: September 1971
People involved: 90 students
Extra costs: None

Total involvement is the basic goal for all our musical experiences at General John J. Stefanik School. The combination of singing, playing instruments and doing body movements offer a trio of learning enjoyment. Using Carl Orff's philosophy, that music is the natural outcome of rhythm, speech and movement, the children are guided to respond creatively to poetry, rhymes, art, and movement.

The children sing and play folksongs using xylophones (pitched wooden bar instruments) and glockenspiels (pitched metal bar instruments). These instruments can be set up in pentatonic scales enabling the children to play simple repeated patterns (ostinato) to accompany their singing. Using instruments to accompany stories, poetry such as Haiku, and body movement sequences also prove to be a help in teaching children to work in groups.

In one exercise the first graders create the movement and music sequence of a seed growing into a flower. We discuss how a flower grows in the rain, sun, and wind and the children coordinate sounds and movements to represent growing. The glocks seem to sound like raindrops, they decide, and the metallophone is chosen to describe the sun. Low sounds naturally seem to represent the body of the seed in the ground and, as the seed begins to grow, higher sounds are called for.

In our music class we incorporate art, physical education and literature resulting in a more open concept of music learning.

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37. Junior High Art Gallery

WELLESLEY JUNIOR HIGH SCHOOL, Kingsbury St., Wellesley 02181
Superintendent: Richard H. Goodman
Reported by: Willard A. Gow
Information Contact: Willard A. Gow, Art Director, 617-235-7618
Program took place: 1970-1973
People involved: Art students and faculty
Extra costs: Minimal
Source of funds: School budget

Editor's Note: Even though the gallery has now been closed (since the space was needed for other purposes), we feel the program is a replicable one, and we are including it for that reason.

The Gallery was conceived, by several members of the art staff, several years before it became a reality. The space which was used by The Gallery was originally planned for a large departmental storage room. It was converted to an interdisciplinary Gallery when budget limitations caused the art department to lose its originally request Gallery room from the new addition to the building.

Art students and art faculty members raised the needed funds to equip the room with functional "furniture" and display equipment from a student art sale held in a large conference room located in the Wellesley Public Library.

The money raised from this three-day sale purchased the 2 x 4's, peg board, homasote panels, white paint and a multitude of nuts and bolts which made up our Gallery furniture. All the multi-purpose display areas were designed and constructed by the Art Workshop classes and an art staff member.

Our formal opening included an excellent exhibit of painting and sculpture on loan from the Ware-Nasse Gallery of Boston and New York City. Homemaking students baked cookies, art students prepared and served the punch, while student musicians from both the Junior and Senior High provided musical background for the exhibit.

The interdisciplinary exhibits that followed touched the interests and skills of students from many different age and ability levels. Some of these exhibits included: a joint contemporary furniture display from New England designers John Marcoux and Milo Baughman; a Shaker exhibit, on loan from Fruitlands Museum in Harvard, Mass.; religious art forms, representing the major religions of the world, on loan from the Boris Mirsky Gallery in Boston; and private collections. These exhibitions were followed by a student photography exchange exhibit with the Newton, Mass. public schools, an excellent architectural exhibit from several prominent Boston architects, The Boston Negro Art Association, Rhode Island School of Design students Graphic Arts exhibitions, Boston University School of Fine and Applied Arts exhibition.

Later, we were most fortunate to have an exciting exhibit of Central American Cuna Indian Art featuring many multi-colored molas, an art form which was given a feature article in a recent national art publication.

Another exhibit opened with a most enjoyable evening recital-exhibition which combined the artistic talents of students and teachers from both the music and art departments. This was followed by an exhibition of the "Gilded Age" that covered the rapid changing society of America from the Civil War to the Gay Nineties. It included country and city home furnishings, paintings and prints of the period, and architecture advertisements of the day as they appeared in Harpers Weekly. This was enhanced by a music-art vocal and slide presentation presented to a junior high audience by members of the senior high music and art departments.

It was attempted, as often as possible, to obtain exhibits pertinent to the area currently being studied in social studies classes. The Gallery thus aided the incorporation of the visual arts into classroom activities.

The Gallery was open from 8:30 a.m. to 3:00 p.m. each school day, and it was also available to adult groups, upon request, in the evening hours. Student art historians from local Universities, a very dedicated and knowledgeable parent volunteer, and this writer conducted slide-discussion groups for each exhibit.

The art staff feels that the study of man, through art, can provide great insights into all academic and non-academic type subject areas in the school curriculum and that this addition to our studio art oriented program definitely added an educational dimension for all Wellesleys' school age youngsters.

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38. Multi–Purpose Approach to Play Production

WEST BRIDGEWATER HIGH SCHOOL, West Center St., West Bridgewater 02379
Superintendent: Donald Fisher
Reported by: Gerald J. Swift
Information Contact: Gerald J. Swift, Drama Teacher, 617-583-7502
Administrative Contact: Erick Benson, Principal, 617-583-7502
Program began: Fall 1973
People involved: 10 students, 1 teacher
Extra costs: None

The Drama I class (Play Production) is a part of West Bridgewater High School's elective English program; it is a one-semester English elective (though it may be re-elected for a second semester) open to juniors and seniors. The Drama I program serves a dual purpose; (1) the use of text study involving play production, and (2) the practical application of that text material.

In the fall, the high school schedules three different productions: the Senior class play, the Junior class play, and the Christmas production. Through involvement in these three plays, each student is given first-hand experience in the application of textbook material.

Working closely with the teacher, the class assists in the production of the plays. This year, the drama class designed and built the sets for all three of the shows. For each play, students are assigned to head a committee such as set construction, lighting design, etc.

In addition, each student is expected to make a careful study of the text of a play by making a director's book. In his book, the student analyzes characters, character relationships, appropriate ways of characters expressing their personalities through actions and costumes, and theme.

Drama I gives the students involved a chance to work in all phases of the production of a show with a much fuller understanding of the workings and art of a play than would be achieved in mere textbook study.

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39. Orff in the Classroom

FREETOWN ELEMENTARY SCHOOL, 43 Bullock Rd., East Freetown 02717
Superintendent: Fred C. Sales
Reported by: Betsy Green
Information Contact: Betsy Green, Teacher, 617-763-5121
Administrative Contact: August Pereira, Jr., Principal, 617-763-5121
Program began: 1972
People involved: 550 students, 1 teacher
Extra costs: $1000 initial expense
Source of funds: School budget

The Orff approach to music education focuses on the gradual development in children of a basic sensitivity to the elemental nature of music as a personal expressive vehicle. The program includes speech, singing, movement, drama, the use of body percussion sounds, the playing of small percussion instruments and mallet percussion instruments in ensemble.

An essential part of the program is play-oriented gestures and body movement accompanied by simple percussion instruments.

A visit to a Freetown music classroom may find the pupils in a circle reciting a nursery rhyme while a smaller group accompanies them with a percussion ostinato.

Another visit may find a group of kindergarten children who have become trees, swaying in the wind or letters of the alphabet lying on the floor.

A fourth grade class can one week be found dramatizing and creating an instrumental accompaniment for "The Runaway Pancake" and the next week exploring space through the use of balls, scarves and their own bodies.

Through the use of the body as an instrument, performing actions to songs such as "Head and Shoulders", playing instruments, mirror games and echo games, children are helped in the development of coordination, space awareness, and directionality.

The ability to listen and differentiate between sounds is a fundamental part of the program. What better way is there to develop auditory awareness than through music and movement? High-low, fast-slow, loud-soft, are easily related to movement and are so easily taught through poems, songs, and the Orff instruments. Games are devised for the directionality of sound. Echo games are excellent for developing concentration, rhythmic sureness and a sense of phrasing.

Children are allowed to express themselves creatively by inventing their own dances, speech patterns and accompaniments.

The "Orff" approach allows each child to participate on his own level and feel this great satisfaction of accomplishment.

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40. Art Expression by Children

WINTHROP SCHOOL, 478 N. Main St., Brockton 02401
Superintendent: Joseph E. Killory
Reported by: Anthony Luizzi
Information Contact: Anthony Luizzi, Principal, 617-588-7800, x 208
Program began; 1971
People involved: Number of students varies each year
Extra costs: Minimal
Source of funds: School budget

Recognizing and believing that art is an important form of expression, we have sponsored a project within our school which is designed to engender and encourage the artistic spirit in children. Far too few educators understand that art is just as significant a form of expression as language courses or any other subject. A child will develop best via the medium which interests him most. Thus as educators, we must never be so presumptuous as to be the people who limit the myriad possibilities of expression. Rather it is our commission to enlarge and expand the choices.

In addition to the unrestricted kinds of pictorialism fostered in the classroom, we are allowing children to paint on the walls of the Winthrop School. This accomplishes many things: First the above principle is effected; secondly, the school atmosphere becomes more meaningful and attractive to children; and thirdly, children do not deface walls that they appreciate. There are many more positive consequences, but this will suffice.

When all of the available wall spaces in the school have been used and the particular artists have gone on to junior high, we prime the walls again and allow another group to become artists.

41. Theatre Arts

FRANKLIN HIGH SCHOOL, Oak St., Franklin 02038
Superintendent: Frank Guiliano, Jr.
Reported by: Dorothy Vosburgh
Information Contact: Dorothy Vosburgh, English Department Head, 617-528-5600
Administrative Contact: Richard C. Evans, Principal, 617-528-5600
Program began: September 1973
People involved: 1 teacher and 50 students per year
Extra costs: $100 for materials
Source of funds: Home donations such as wood, clothes, etc.

Theatre Arts is a year course offering practical experience in theatre to students in grades 9-12. The emphasis of the course is on performance and activity, therefore, reading from textbooks is minimal. This enables students from all classes to meet on more common ground.

The first semester offers training in a variety of theatre disciplines, such as acting, costuming, make-up, and stage design. In the second semester, students select a particular area of theatre in which they wish to concentrate. The class then combines these chosen talents into presenting a children's play for the children at various elementary schools in town.

Advanced students focus further attention on the responsibilities of the actor through a study of mime, directing, and Reader's Theatre. Students may select short plays to direct. Whenever possible, presentations are made before English classes when the material can be combined with the English curriculum.

The success of the program results from the students' deepening sense of responsibility to the class and to the play. Although students from any grade are free to elect Theatre Arts (which might result in inhibitions on the part of freshmen) by the half-way point in the course there is an enthusiastic camaraderie among class members.

Students have also indicated a pride in their performance, resulting from the positive reinforcement of a peer audience. Since every student has an opportunity to participate often in some part of a play, there is almost a guarantee of reward provided for any student in the course. Students who feel frus-

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trated in other courses because of unsuccessful or unsatisfactory performance are usually attracted to this class.

Future plans for the course include greater use of the video tape recorder as a means for student self-evaluation and for the preservation of plays for future English classes.

42. Kodaly Musical Training

HIGH ROCK SCHOOL, 77 Ferndaly Rd., Needham 02192
Superintendent: William M. Powers
Reported by: Denise Bacon
Information Contact: Bodie Miller, Kodaly Musical Training Institute, 525 Worcester St., Wellesley 02181, 617-444-4100
Administrative Contact: Walter R. Nagle, Principal, 617-444-4100
Program began: September, 1970
People involved: (currently) 750 students in two schools
Extra costs: $14,000 per year for personnel and materials
Source of funds: school budget, private foundations, Massachusetts Council for the Arts and Humanities

In 1970 Needham voted to allow the Kodaly Musical Training Institute to try an experiment in two schools, offering first to fourth graders daily musical training in one school (twice weekly in the other) intensively taught by Hungarian and American master teachers from the Kodaly Institute.

Following composer Zoltan Kodaly's program, but using the wealth of authentic American folk songs collected by the Institute (Anglo-Saxon, Afro-American, other ethnic heritages), the teacher extracts from folk songs the language of music both as it is heard and as it is written.

The teacher uses the rhythmic "language" of sounds (ta ti-ti, etc.) and sol-fa singing (do-re-mi-)–a sort of musical shorthand–to teach pupils to read and sing directly from music. The children ultimately become able to read and write music from staff notation. This occurs at about grade 2 if the children receive instruction daily and at grade 4 if the instruction is given twice weekly.

The Kodaly program is based on the voice–free and accessible to everyone–to enable the children to hear as well as see the music. It is for all children and not just the gifted few. Games, body movements, clapping and hand signals are all used to help in the teaching.

It is interesting to note that preliminary results of achievement tests among Needham's Kodaly-trained children and those in a non-Kodaly control group have indicated that children with the Kodaly training score better in reading and other non-musical skills.

43. Recyclable Art

SPAULDING SCHOOL, 250 Brookline St., Newton Centre 02159
Superintendent: Aaron Fink
Reported by: Lillian Newell
Information Contact: Lillian Newell, Originator of Project, 33 Bontempo Rd., Newton Centre 02159, 617-332-3474
Program took place: Spring, 1974
People involved: ideally a maximum of 8 students at one time
Extra costs: Minimal
Source of funds: PTA

An after school art program sponsored by the Creative Arts Committee of the Spaulding School Parent Teachers Association utilizes three kinds of homemade clay and all types of recycled materials (such as beads, buttons, bottle caps, stones, paper scraps, empty thread spools, shells, wire) to provide a sensory experience for young children which involves unlimited use of imagination, manual dexterity and manipulation.

The children work at tables covered with oil cloth or plastic for easy cleaning. Each child has a place setting of waxed paper 15 inches long to work on and is provided with a large piece of clay. The recycled materials are placed all over the tables in plastic bowls, and the children are free to use whatever they wish. At each art session new materials are added for variety.

I do not tell the children to "make something" but to do anything that they feel like doing. They instinctively use the material placed before them in their own unique way. They can squish and squeeze it, pound, roll, cut, and mold it into whatever shape they desire. Some children go at the materials with gusto and create the most unusual, original things. The objects of art can run the gamut of dinosaurs to "just a design." I never ask a child, "What is it?",

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but rather, "Can you tell me something about your work?". Sometimes very interesting and creative stories evolve.

Some children especially the shy and introverted may display clues of emotional problems and may need some help from the teacher. Angry, hostile children become much calmer after a good pounding session with the clay. I tell such a child to beat the clay very hard. He is happy to do so. Much pent up emotion is released by manipulating the clay in the various ways, because the child is not yet able to put into words what he feels most of the time.

Many times a child can solve a problem by himself when he runs into some difficulty in handling the materials. The joy of self-discovery feels great.

Sometimes an older child can work harmoniously with a younger child on a specific project and both receive mutual gratification.

The very young child will find great satisfaction in using a rolling pin, animal cookie cutters, and dull, plastic, serated knives, forks and spoons.

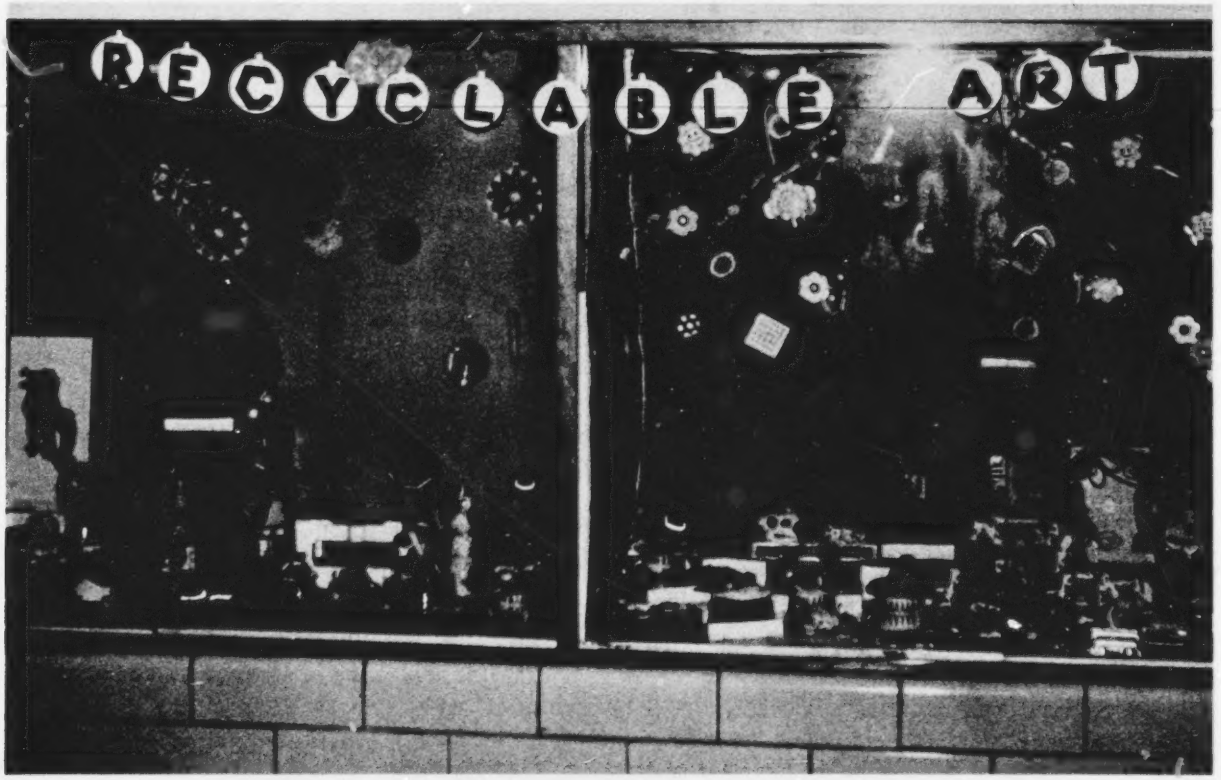
Some children have a need to be messy. I give them the freedom to be messy, because what the child achieves as he messes is a complex process of doing, learning, expressing and creating, all intermingled. Messing has a purpose and can be a step toward other important learning. Some children have messed with various materials by mixing together and are surprised with what they come up with. They have experimented with cornmeal, yeast, wheat paste, sawdust, food color etc.

One little boy "invented paint" by mixing a little flour, salt, food color, and water. It came out with a rough texture and looked beautiful when painted on construction paper. He was delighted.

Some children are reluctant to get their hands messy, so I provide some plastic pails of water and soap near by or have a sink handy.

When the children have completed their activity, I find it very important to praise something about their work no matter how poor it might be. I feel it is very important to have each child experience some success in his art work to keep his inherent creative instinct alive, thus building in the child self-confidence, encouragement and a positive self-image. By so doing, the child gains the creative freedom that is necessary for his emotional growth.

The total reaction of the children attending these classes is one of sheer delight and accomplishment.



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VI. PERFORMING ARTS

"....no man will disown the wish to earn the applause of men." Flaccus Persius

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44. Project LEAP

LEXINGTON PUBLIC SCHOOLS, 1557 Massachsetts Ave., Lexington 02173
Superintendent: Rudolph Fobert
Reported by: Paul A. Ciano
Information Contact: Paul A. Ciano, Project Co-ordinator K-12 (617) 862-7500 ex. 139
Program began: 1974
People involved: 8,404 students K-12
Extra costs: $5,000 per year for personnel
Source of funds: School budget

They said it couldn't be done! Well, it is! Recently the School Committee decided to have the Town of Lexington bow out of a $15,000 per year cooperative arts project with the towns of Watertown and Brookline. It had been in operation several years and reached more than 1200 students. A new K-12 program was then set up, entitled Project LEAP. It is administered by the Art Education Director for one-third the cost of the former program and is reaching more students while at the same time involving classroom teachers in workshops.

PROJECT LEAP or Lexington Education Arts Program, has been organized to serve the specific needs of the Lexington Public Schools in order to enrich the present curriculum with professional artists who will enhance the school community educationally and creatively in various facets of the arts. LEAP an integrated multi-arts approach will encompass, for the 74-75 school year, the areas of drama, movement, dance, puppetry, yoga, cartooning and foreign language.

Artists for the program have been selected for their artistic excellence as well as suitability for working in the schools. All artists are residents of Massachusetts. The artist will supplement and reinforce the work of the classroom teacher. Mutual co-operation and support of the artist, teachers, and administrators are crucial factors to the program's success.

The program is developed around two basic concepts:

I. Involvement – Involvement is the biggest task of any arts program. Involvement encompasses not only the physically active student who, in many cases, must brave his peers to "sign-up" for a specific program, but the passive student who does not want to be "physically" involved but rather "intellectually" involved.

Project LEAP involvement includes:

a.) Direct contact between students and artists in scheduled workshop classes;
b.) Mini-lecture presentation by each group for students, teachers, and administrators;
c.) The conducting of mini-workshops for teachers so that they may have an understanding of the specific art form, its purposes, its resources and the nature of its services in terms of curriculum development.

II. Evaluation – Evaluation, viewed as the process by which we determine the quality and effectiveness of the program is of paramount importance to future organizational structures and teaching strategies. LEAP will have as it's evaluation procedure:

a.) An evaluation of groups by students, teachers, and administrators;
b.) An evaluation of the group at the completion of their unit of study.

45. Performing Arts Program

FRAMINGHAM NORTH HIGH SCHOOL, A St., Framingham 01701
Superintendent: Albert L. Benson
Reported by: Paul Minicucci
Information Contact: Paul Minicucci, Director, 617-877-5101
Administrative Contact: Edward Gallagher, Principal, 617-877-5101
Program began: September 1971
People involved: 200 students
Extra costs: $3500 for personnel and $3500 for materials per year
Source of funds: Student activity money generated by productions

The Performing Arts Program was instituted in 1971 as a result of the programs initiated and implemented by two members of the English Department. The purpose of the program is to provide (a) a co-curricular outlet for Drama courses in the elective English program (b) to train those students who plan to pursue the arts in college and (c) to provide an opportunity for the community to become more involved with school programs.

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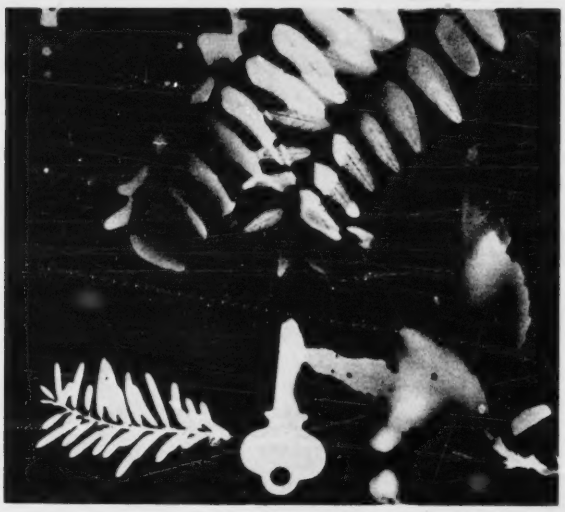

The Performing Arts program includes two clubs, the Performing Arts Club and the Music Club, which follow separate directions as far as club activities are concerned but collaborate to produce the musical. The Performing Arts Club is a service club which provides the necessary agencies for producing dramatic productions. The club provides financial and technical assistance for each play and is headed by a group of students who constitute the Executive Council, and by a Faculty Advisor. Any student enrolled at the High School may join the Club. There are no dues or entry fees.

The Performing Arts Program includes the following activities.

1. The Dramatic Play – produced in the fall, usually a full length drama. The last two productions were The Diary of Anne Frank, and Savage Days.
2. Competitive plays – produced in December. Each class year sponsors an entry which is student directed. There is a School Festival where one play is chosen and awards are given to participants. Sophomores won this year with a production of The Mouse Trap.
3. The Musical – The largest production of the year, includes 150 students and four Faculty Directors. This year North presented South Pacific. Other productions have been Hello Dolly, Fantasticks, and How To Succeed In Business Without Really Trying.
4. Drama Festival Entry – One act play for interscholastic competition. This year's production of The Birthday Party was a State Finalist.
5. The Variety Show – A musical comedy assortment which usually entails the participation of up to 200 students.
6. The Children's Theater – A Rep. Company which tours elementary schools with productions of Children's Improvisational Theater. Also includes a "drama in the classroom" component, where High School students work in the classroom on a daily basis in area Elementary Schools.

Our major problem is scheduling time for all the productions and having enough active roles for all who wish to participate. We feel our program is working well however, as attendance is up and our audiences of students and the public reached nearly 10,000 this year for the full program.

46. FLES Showbiz

SPRINGFIELD PUBLIC SCHOOLS, 195 State St., Springfield 01103
Superintendent: John E. Deady
Reported by: Irene C. Rouillard
Information Contact: Irene C. Rouillard, Foreign Language Supervisor, 413-733-2132 x 253
Program began: Spring 1972
People involved: 200-250 students per year
Extra costs: None

"There's no business like show business." This has been the sentiment of the enthusiastic youngsters from the Foreign Language in Elementary Schools (FLES) program in the Springfield Public Schools each time they have participated in an evening performance.

Believing in the educational and cultural worth of the elementary French program, the FLES teachers wished to give the parents and public an opportunity to see and hear these children performing in French. So each spring since 1972, French students from 10 different elementary schools have demonstrated their command of the foreign tongue, on stage, before a captive audience. The whole gamut of skills developed in the classroom is dramatized.

While some performed in a Guignol theatre, others participated in skit and song. All played some part in designing programs and invitations. A few boys, reluctant to make personal appearances in front of the curtain, were dependable helpers and "prop men" backstage. Chacun a son gout!

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47. Creative Arts Day

MINDESS MIDDLE SCHOOL, 90 Concord St., Ashland 01721
Superintendent: Raymond Trabold
Reported by: Gerald Linder
Information Contact: Gerald Linder, Principal, 617-881-2126
Program took place: May 30, 1974
People involved: 800 students, 55 teachers
Extra costs: None

Creative Arts Day was a "Happening" that involved the total school community on May 30th from early morning through the evening. The participants included 800 children in grades five through eight, parents, teachers, administrators and school committee members. Every area throughout the school was utilized to encourage and enrich the school community's active participation in a wide variety of 40 mini-courses that covered such interests as making crepes, and junk sculpture, to a mini-fashion show–where students modeled some of the clothes they've make during the year. A few of the other exciting courses offered were: Martial Arts of the Far East, Improvisational Drama, The Computer (with Framingham North High School as the phone hook-up), Bottle Decoupage, and Kite Making. The school grounds were used to present a jazz concert "on the mall", an outdoor cafe, and a picnic style lunch for everyone participating in the Creative Arts Happening.

Throughout the school, exhibition areas were made available to present student projects in industrial arts, home economics, science, art, and mathematics. The industrial arts exhibition was particularly exciting for it included year long projects made by the eighth graders such as dry sinks, cocktail tables, desks, and cabinets.

Creative Arts Day provides an opportunity for parents and children to go through a school day side by side where they are able to take courses and spend time together. It also illustrates and underscores one of the aims of the Mindess Middle School... to provide students with a chance to explore a variety of interests and activities, and to involve the community in its endeavors.

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48. Emphasis Performing Arts

JOSEPH LEE SCHOOL, 155 Talbot Ave., Dorchester, 02124
Superintendent: William Leary
Reported by: Janice Charney and Juanita Hardrick
Information Contacts: Janice Charney and Patricia Fenlon, Art Specialists; Juanita Hardrick and Rose Colarusso, Music Specialists; and Richard Ellis, Instrumental Specialist, 617-265-6500
Administrative Contact: Frances Kelley, Principal, 617-265-6500
Program began: September 1971
People involved: 1200 students
Extra costs: Covered by admissions to productions

Performing Arts at the Joseph Lee School is in full swing! This has been the case from the day it opened in September 1971, for elementary students in Dorchester. The ages of the 1200 students range from six to twelve and instruction follows the guidelines of Open Space.

The Joseph Lee was designed as one of three companion Boston Public Schools with a definite emphasis, that of "Performing Arts". Ideally the school is constructed for both the visual and performing arts, containing a theatre which would delight the most professional performer, a sound-proof music room and two well-furnished art rooms.

What energy and excitement abound when a production is underway! Art and music join forces and the ideas of the children quickly take root. We are all suddenly involved with "the greatest show on earth".

The school's first major production was an operetta, "The Frog Prince", a spectacular effort. It gave the students an opportunity to experience the full range of preparation necessary for a professional performance. Scenery was made during "enrichment time", an hour at the end of every school day when special talents are free to shine forth. Our first scenery was created at a tri-wall workshop on stage, where the children were instructed in the correct manipulation of electrical saws and other tools to create standing trees, archways, windows, doors, and walls. Other workshops were devoted to stage lighting, where students were professionally instructed in order to assume future responsibility. Rehearsals were held regularly and the production was polished to reveal an inner glow. The students were thrilled to have coverage by Joe Day of Channel 2 Television.

Many of the Lee School teachers were employed because of their interest and ability in the area of performing arts and so this permeates their teaching. The music and art specialists assume responsibility for the major theatrical performances.

Visiting performers and field trips serve to further educate our students in the area of performing arts.

"Peter And The Wolf" was a Joseph Lee School collaboration with members of the Boston Symphony Orchestra. It was a multi-media production with our students creating the characters as stick puppets. The puppets were later reproduced as color slides, synchronized with the Symphony's arrangement, and projected on a screen above the orchestra. "Music In Multi-Media" was then presented as the 1972 opening of the Boston Symphony Youth Concert Series, under the direction of Harry Ellis Dickson.

"Khotso", an African legend, adapted and set to music was an outstanding production. The school was alive in 1973 with African folklore, music, art, dance, and words. The children, produced their own interpretations of African Masks and murals. "Khotso" was choreographed by Patricia Alexander and had guest appearances by Vernon Blackman, Audrey Walker, and Arnold Walker of the National Center of Afro American Artists Inc.. Excerpts of "Khotso" (peace be with you) were presented at the Massachusetts Music Educators Association Conference of 1973 in Springfield.

"Roots Of A People", our most recent endeavor, was a musical combining the music, dance, and poetry of the Black People.

The musical featured guest appearances by Audren Walker of the George Howard Primitive Dance Co. of the National Center of Afro-American Artists, Inc. Lee school students created and illustrated their own poetry which was used in the theatre's decor. It was truly an educational experience in theatre!

We feel that children at the Joseph Lee School have the opportunity to receive a meaningful experience as participants and spectators in the area of performing arts. Here they may grow to discover an inner awareness in order to become harmonious human beings.

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49. Springthing!

BLANCHARD MEMORIAL SCHOOL, 493 Massachusetts Ave., Boxborough 01720
Superintendent: Ross A. Headley
Reported by: Henry L. Lahar
Information Contact: Henry L. Lahar, Principal, 617-263-4569
Program began: May 1973
People involved: 300 students
Extra costs: $50.
Source of funds: School budget

SPRINGTHING! is a two day session of fine, practical, applied and performing arts. It was successful in 1973 and is to be annual. Three activity sessions occur, with students going to the activity they choose. Teachers and volunteers preside over intergraded groups doing modern dance, tie dyeing, wood sculpturing, modeling, collage, and many other activities.

Special events occur, such as a balloonist landing on the grounds and talking to the children, a glassblower demonstrating in the lobby, local artists demonstrating their talents, school band concerts, etc.

Acton-Boxborough Regional Schools have contributed bands, dance groups, and art students to expand the programs. The entire school is decorated with art work, and includes samples of projects done throughout the year,

Dramatic activities, plays, musicals, are scheduled through the two days and for one evening performance. Even the cafeteria staff are involved, and prepare picnic lunches to be eaten around the school pond, while strolling "troubadors" play and artists sketch children.

An outgrowth of this has been the minicourse program developed this year at Blanchard. This activity involves every student from K to grade 6, every staff member, other schools, and many, many volunteers. SPRINGTHING! has been most enthusiastically welcomed by the community.

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50. Humanities Week

SUTTON SCHOOL SYSTEM, Boston Road, Sutton, Massachusetts 01527
Superintendent: Gordon J. Spence
Reported by: Mrs. Evelyn Newton
Information Contact: Mrs. Evelyn Newton, 865-2881
Program began: Spring, 1973
People Involved: 1,249 students
Extra costs: None
Source of Funds: None Needed

The most unique feature of the Humanities Week in the Sutton School System is the total school population involvement. There is active participation from the superintendent, principals, teachers, students, cafeteria personnel, maintenance people, and townspeople. A planning committee from the areas of art, music, drama, industrial arts, home economics and physical education designs the program. Throughout the year the committee works with the superintendent, principals, classroom teachers and students to plan an intense and active humanities week in the spring.

Placing the emphasis on humanities allows for limitless forms of creative and expressive ideas. For instance, the elementary drama teacher, observing the kindergarten area, was inspired by the classroom activities. This led to the production of a play entitled "It's Spring and We'll Prove It". Playing the devil's advocate, this teacher prodded the children into reacting to negative questioning concerning the arrival of spring. Such questioning involved the children in movement and sound activities revolving around the ideas of grass growing, insects buzzing, Maypole dancing and spontaneous singing.

A fourth grade production was adapted from a published play to the local scene, dealing with ecology and a local national hero of the past, Rufus Putnam.

A fifth grade play allowed for audience participation and was geared toward involving the kindergarten children.

SCHOOL TIMES

Volume I, No 2 May 1, 1973

A student edited and produced quarterly newsletter distributed by the Palmer School Committee designed and printed by students enrolled in graphic arts classes at Palmer High School. Palmer, Massachusetts Letters of response should be addressed to the Superintendent's office, 34 Converse Street, Palmer

Inside the *SCHOOL TIMES*
- Space Utilization in the Elementary Schools
- Learning Center at Park Street School
- School Committee Report on School Needs
- The "Turn-around Movement" in Education
- Title I Program at Bondsville
- And More!

One of the highlights of the week for the kindergarten and elementary children was the viewing of an early American doll house and general store complete with miniature furnishing and produce. This was set up and exhibited by one of the local citizens who involved each group of students in a question and answer period.

The doors of all schools were open to the public throughout the week, and there was a constant flow of people viewing art exhibits, gymnastic exhibitions, musical selections, drama productions and ethnic dances. None of this would have been possible without the flexible scheduling and complete support of the entire administrative staff.

The exciting aspect of the program was the enthusiastic response of the parents. It was heartwarming to hear one parent say, "I don't mind paying my taxes when I see what has been going on in the school."

51. Performing Arts

BARNSTABLE HIGH SCHOOL, 722 West Main St., Hyannis 02601
Superintendent: Edward J. Tynan
Reported by: Jim Ruberti, Assistant Director of program
Information Contact: John Hagon, Assistant Director, 617-775-2600
Administrative Contact: T. Walter Wannie, Principal, 617-775-2600
Program began: 1969
People involved: 200-250 students
Extra costs: $500 per year
Source of funds: Admissions charges

The program involves dance, music (instrumental and voice), acting and the technical side of theatre productions. Three major and five minor productions are scheduled each year. One of the minor productions is a competitive play at the regional and state level which utilizes students in the Repertory Theatre classes.

Formal course content includes history of the theatre, cinematography and scene design (informal). The program serves the entire community via twenty percent of the high school population. Our winter production is open to faculty and community. More than 25 teachers took part in our last one.

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52. Culture Day Program

CATHEDRAL GRAMMAR SCHOOL, 595 Harrison Ave., Boston 02118
Reported by: Rev. Thomas F. Hussey, S.J.
Information Contact: Rev. Thomas F. Hussey, S.J., Director of the I.M.C., 617-542-3110
Administrative Contact: Sister Eleanor Daniels, Principal, 617-542-3110
Program held: 1973 - 1974
People involved: entire school
Extra costs: $2,000
Source of funds: Title II Special Purpose Grant

The purpose of this project was to increase multi-cultural understanding among the students of Cathedral Grammar School. Our students are racially mixed. More than half of the students are Black, with smaller but significantly large enough percentages of Spanish-speaking, Chinese and Syrian-Lebanese children. Our purpose was to impart to these children a better appreciation and understanding of their own cultural heritage, as well as a better understanding and appreciation of their fellow students. Students and parents brought in materials from their homes, pictures, artifacts, native clothing and even some of their special foods.

Initially, large quantities of printed material, films, posters, and art work relating to each of the cultures were either bought with grant money or borrowed (sources included the embassies and the Boston Public Library Film Series). A half a day each week was assigned to each seventh and eighth grade class as time to study and discuss the available material. The material collected at the school was supplemented by museum visits.

Those of us involved in the project came to realize that more could and should be done to increase multi-cultural understanding. Mere viewing and discussing of materials was not sufficient. More personal involvement on the part of the students was called for. Hence we organized four Culture Days, one for each of the cultures under study. Spaced about six weeks apart, we had a Spanish Culture Day, a Syrian-Lebanese Culture Day, a Chinese Culture Day and a Black Culture Day.

Each "Day" consisted of an afternoon culture program for students as well as guests plus an evening program geared especially for parents and friends.

The programs were varied but generally included such items as plays, poetry reading, songs, dances, slides of famous people of the culture or its art, demonstrations of calligraphy (Chinese and Arabic). There were displays of nature art and costumes, and what proved very popular, food tables – Arabic "Khubz", Soul food, Chinese fortune cookies, etc. These were offered to the students and guests at the end of each program. Some of the materials acquired under the special purpose grant were also used in these culture day programs.

At the end of the school year, a student evaluation of the program was made. The student responses indicated some of the successes as well as the failings of the program. Some of the student comments showed:

- pride in their own cultures
- hurt received from people who are prejudiced
- criticism of insufficient student involvement in planning the culture days

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- realization that each culture program should be planned by grown-ups of that culture. (How can a white man really produce a good black culture program or a good Chinese program?)
- realization that there is more to their culture than many realized
- a deeper appreciation of the sufferings that minorities have had to go through to make it on the American scene

It is evident from these replies that, of the total program, the culture days made the greatest impression on the students. As one of them notes, "It was learning a fun way".

53. Project STAR

SOMERVILLE PUBLIC SCHOOLS, 81 Highland Ave., Somerville, 02143
Superintendent: Urban J. D. Leavitt
Reported by: Joseph Hrubi
Information Contact: Joseph Hrubi, Disseminator, 617-666-5700
Administrative Contact: Raymond Izzo, Program Coordinator, 617-666-5700 x 212
Program began: Summer 1967
People involved: 150 students
Extra costs: $27,678
Source of funds: ESEA Title I

Somerville's popular summer theatrical program, Project STAR, designed for secondary school students in Grades 7 through 11, operated for the eighth consecutive summer, and involved some 150 young people who had shown an interest in theatrical arts.

The seven-week program federally funded through Title I, culminated with a full-length professional musical and featured other drama and musical productions. The program offered instruction in the areas of dance, music, drama, cosmetology, set design, set construction, publicity and costume designing – all essential ingredients for a successful production.

In addition to the actual performing on the stage, the students also participated in making their own costumes, designing and constructing the scenery and sets, and even learning and applying the proper makeup.

Incorporated into the program were several field trips to live theaters in the Greater Boston area. The students had an opportunity to attend professional productions at the North Shore Theater in Beverly and other theaters.

"Basically, Project STAR operates to provide student with experiences not familiar to their background," explained Special Project Coordinator Raymond J. Izzo. "Because of the deficiencies in the parents' cultural backgrounds, many of the STAR students are from homes where the parents have never encouraged an interest in cultural endeavors. Often students are completely unaware that such opportunities exist in their "own backyard," and even if they did, many could not afford them.

"The cultural experiences the STAR students receive help them to develop a competent, critical and aesthetic judgment. These students bring back a wealth of new appreciation they have inculcated to their families and to the city of Somerville by becoming capable participants in all facets of their own production," Izzo added.

"In conclusion, many Project STAR students demonstrate a more positive attitude toward education and a marked desire to improve achievement in school."

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Hold fast to dreams
For if dreams die
Life is a broken-winged bird
That cannot fly.

Hold fast to dreams
For when dreams go
Life is a barren field
Frozen with snow.

Langston Hughes

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We are always happy to receive reports of promising educational practices for use in future issues of KALEIDOSCOPE. Complete information is helpful, but do not let lack of some data prevent you from sending in a report. The essential things are a descriptive title, an information contact, and a couple of sentences describing the project. Return completed forms to: Lead Report, KALEIDOSCOPE, Bureau of Curriculum Services, 182 Tremont St., Boston, MA 02111. Photos, drawings and diagrams are also welcome.

Descriptive title_____

Location (school/street address/town/zip)_____

_____

Reported by_____Relation to project_____

Information contact(s)_____

Address_____Phone_____

Administrative contact_____Title_____

Address_____Phone_____

Superintendent_____

Date program began_____No. people involved_____staff _____students

Extra costs (beyond regular budget)_____personnel _____ materials

Are these one-time or annual costs?_____Source(s) of funds_____

Visiting policy_____

DESCRIPTION OF PROGRAM: (*Please tell us why the program began and how it operates, giving specific examples of the activities and materials used. What is the age group of the students involved? If an evaluation has been made, please summarize the results.*)

(For additional space, use other side of form.)

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kaleidoscope

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